The Correct Pronunciation of Lat' in
acc. to Roman Usage

## Rev. Michael de Angelis

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# THECORRECT PRONUNGIATION 

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## ACCORDING TO

## ROMAN USAGE

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# THE CIIRRELT <br> PROUUNCIATION If LATIN acconding to roman usabe 

Rev. Michael de Angelis, C.R.M., Ph.D.

With Phonetic Arrangements of the Texts of<br>THE ORDINARY OF THE MASS<br>REQUIEM MASS<br>RESPONSES AT MASS<br>BENEDICTION HYMNS and<br>HYMNS IN HONOR OF THE BLESSED VIRGIN MARY<br><br>Edited by<br>Nicola A. Montani Copyright 1937 by the ST. GREGORY GUILD, Inc. Printed in U. S. A.

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22 Jutil 1937

Editor's Note: Father De Angelis was born in Anagni (ancient capital city of the Hernici), situated thirty-seven miles southeast of Rome. He received his early education at the Gymnasium (Grammar and High School) and at the Seminary of Anagni. In 1904 he went to Rome to pursue his studies in Philosophy and Canon Law at the Gregorian University. He remained in that Institution for eight years during which he received the degree of Ph.D. and the Doctor's degree in Theology. Father De Angelis was ordained by Cardinal Respighi in the Basilica of St. John Lateran in 1908. In 1912 he was appointed pastor of the largest parish in Anagni and held that position until he was called to Rome to establish the new parish of Monte Sacro.

Father De Angelis had for his teachers such renowned professors as Canon Zapponi, Rector of the Seminary in Anagni and Professor of Greek and Latin; Canon Professor Anelli and Monsignor Verghetti (renowned Latin scholar and Hymnographer of the Sacred Congregation of Rites), both students of the Collegio Pio at Rome, and Doctors in Theology. After almost a decade of service in Rome, Father De Angelis came to the United States at the request of the Most Reverend Thomas J. Walsh, Bishop of Newark, N. J.

He occupied the post of Professor of Latin, Italian and Liturgy at the Immacu, late Conception Seminary, Darlington, N. J., and at Seton Hall College, South Orange, N. J., for some years. He was chaplain of Villa Lucia for six years and was Professor of Latin and Apologetics at the same Institution. He was also instructor of Latin at the Newark Diocesan Institute of Sacred Music. He has conducted special classes for the teachers of Latin in the Diocesan Schools, Academies and Colleges and as a result, greater uniformity has been achieved in the pronunciation of Latin throughout the entire Diocese of Newark. At the present time he is Rector of St. Joseph's Church, Lodi, N. J.

The publication of this work is timely and acquires particular importance in view of the repeated requests on the part of the Holy See for the universal adoption of the Roman pronunciation of Latin in speaking and singing the Liturgical text in Ecclesiastical functions.

It is issued in response to a gencral demand on the part of scholars, teachers, choirmasters, organists and singers who desire to obtain the opinion of a qualified authority on the much-debated question of the true Roman pronunciation of Latin.

# The Correct Pronunciation of Latin According to Roman Usage* 

REV. MICHAEL DE ANGELIS, C.R.M., Ph.D.<br>CHAPTER I

OHE main purpose of this work is to cast light on the intricate and involved question of the correct pronunciation of that noble language which has exercised such a great influence on our living languages, not excluding English, which derives about one-half of its roots from the Latin.

The following statements are addressed to all who are interested in this question, but are intended particularly for Catholics who are all in some manner or another concerned in this vital subject.

The brevity of this work does not permit us to refer to the response of the Episcopate to the wishes of the Holy See in this matter, but for all there is much to be gained from a perusal of the following letter addressed to the Archbishop of Bourges, Louis Ernest Dubois (later Cardinal Archbishop of Paris), by Pope Pius X.

## TO OUR VENERABLE BROTHER LOUIS ERNEST DU BOIS ARCHBISHOP OF BOURGES

## VENERABLE BROTHER:

Your letter of June 21 last, as well as those which We have received from a large number of pious and distinguished French Catholics, has shown Us to Our great satisfaction that since the promulgation of Our MOTU PROPRIO of November 22, 1903, on Sacred Music, great zeal has been displayed in the different dioceses of France to make the pronunciation of the Latin language approximate more closely to that used in Rome, and that, in consequence, it is sought to perfect, according to the best rules of art, the execution of the Gregorian melodies, brought back by Us to their ancient traditional form. You, yourself, when occupying the Episcopal See of Verdun, entered upon this reform and made some useful and important regulations to insure its success. We learn at the same time with real pleasure that this reform has already spread to a number of places and been successfully introduced into many cathedral churches, seminaries and colleges and even into simple country churches. The question of the pronunciation of Latin is closely bound up with that of the restoration of the Gregorian Chant, the constant subject of Our thoughts and recommendations from the very beginning of Our Pontificate. The accent and pronunciation of Latin had great influence on the melodic and rhythmic formation of the Gregorian phrase and consequently it is important that these melodies should be rendered in the same manner in which they were artistically conceived at their first beginning. Finally the spread of the Roman pronunciation will have the further advantage as you have already so pertinently said, of consolidating more and more the work of liturgical union in France, a unity to be accomplished by the happy return to Roman liturgy and Gregorian chant. This is why We desire that the movement of return to the Roman pronunciation of Latin should continue with the same zeal and consoling success which has marked its progress hitherto; and for the reasons given above We hope that under your direction and that of the other members of the episcopate this reform may be propagated in all the dioceses of France. As a pledge of heavenly favors to you, Venerable Brother, to your diocesans, and to all those who have addressed petitions to Us in the same tenor as your own, We grant the Apostolic Benediction.

From the Vatican, July 10, 1912.
Pius PP. X.

[^0]His Holiness Pius XI in a letter to Cardinal Dubois added his approval to that of his predecessor in the following words:

To Our Dear Son, Louis Dubois<br>Cardinal Priest of the Holy Roman Church of the Title of Sancta Maria in Aquiro, Archbishop of Paris<br>POPE PIUS XI.

To Our dear son, Health and Apostolic Benediction:

*     *         * We also esteem very greatly your plan of urging all who come under your jurisdiction to pronounce Latin more romano. Not content like Our predecessors of happy memory, Pius X and Benedict XV, simply to approve this pronunciation of Latin, We, Ourselves express the keenest desire that all bishops of every nation shall endeavor to adopt it when carrying out the liturgical ceremonies.

Lastly, as a pledge of heavenly favors, and in testimony of Our goodwill, We grant in all charity in our Lord, to you Our dear Son, as also to the clergy and faithful of your diocese, the Apostolic Benediction.

Given at Saint Peter's, in Rome, Nov. 30, 1928, the seventh year of Our pontificate.

Pius XI, Pope.

## OTHER OFFICIAL DOCUMENTS ON THE ROMAN PRONUNCIATION OF LATIN

A letter addressed by his Eminence Cardinal Gasparri, to Abbe J. Delporte in reference to his booklet on Roman pronunciation of Latin:

Vatican, June 10, 1920.
Monsieur l'Abbc̀:
I have not failed to present to the Holy Father your booklet on the Roman pronunciation of Latin. His Holiness being aware of the decisive results obtained on this point in your region, congratulates you for your contribution in the matter. Joining his compliments to those you have already received from numerous Bishops and illustrious personages in France. He hopes that your new work will obtain all the success you expect and that it will unify the pronunciation of Latin, taking for basis that which is always alive in the center of Christendom and that which you have so clearly fixed, even the most elementary rules.

By this unity of pronunciation of a language so widely known, the people of today like those Christians of by-gone days, would at last possess this unique and universal language, that we have looked for and vainly sought elsewhere. This greater possibility of mutual relations would be most attractive and would constitute another link for the society of nations, that with other anxious seekers so ardently desire an unbroken peace.

Since your booklet also tends to this goal, the Holy Father cannot but wish to your labors a wide success. Its reward and guarantee will be the Apostolic Benediction that he has charged me to transmit to you.

In fulfilling this agreeable duty, I beg you to accept my personal greetings and the assurance of my religious devotion in Our Lord.

Cardinal Gasparri.

There are also two letters from the pen of his Eminence (then Cardinal Secretary of State) addressed to Dom Marcet, O.S.B., Abbot coadjutor of Notre Dame of Montserrat in Spain. We will note that it is not only in France where the reform is most necessary, for we find these pressing invitations of the Holy See addressed to all Catholic countries. We will limit ourselves in reproducing only the essential passages.

$$
\text { Vatican, July 31, } 1919 .
$$

Most Reverend Abbot:
In his unending solicitude the Holy Father has not lost sight of the happy and timely initiative taken by you a few years ago by your introduction in your Monastery of the Roman pronunciation of Latin in order to bring about the desired uniformity.

His Holiness, having resolved to insist on this point in Spain and in other countries, would be happy to learn what reception has been given to this wise reform. . . .

Cardinal Gasparri.
Vatican, September 13, 1919.


#### Abstract

Most Reverend Abbot: I have received your letter of the twelfth of August by which you inform me of the reception given to the adoption of the Roman pronunciation of Latin in your Monastery, where according to your report the said pronunciation has been happily introduced. . . .

I have not failed in notifying His Holiness at once of all that you have reported to me in the letter in question, and His Holiness has commissioned me to inform you of his satisfaction, not only to you personally, but also to the other religious of the Abbey who in following your initiative have given proof of a filial and enlightened respect to the desires of the Holy Father.

Cardinal Gasparri.


HCCORDING to the clearly expressed wish of our Holy Mother Church our first aim should be directed toward the attainment of the Roman promunciation of Latin, whatever one's personal opinion might be.

If we had no other reason for observing and adopting the Latin pronunciation according to Roman usage, the motives of discipline and obedience should be sufficient, for they invite us to unify the various, more or less scientific and more or less reasonable pronunciations of the same noble language which are in use among the cultured classes in different parts of the world.

OHIS sense of discipline should be felt particularly by teachers (religious and lay), choirmasters and singers, since they are called upon to sing in the Latin language the praises of God, and celcbrate by means of the divine art of song, the sublime mysteries of religion, in the same rite, using the same Scriptural texts, the same psalms and prayers that the Holy Mother Church uses in all her Liturgy.

ONE may ask if the Roman pronunciation in actual use corresponds perfectly to the phonetics of the Classic period. We answer, that according to scientific proofs, no one particular class of people has exactly preserved that pronunciation, but, it is safe to conclude that the pronunciation which is closest to it is the Roman, and the one preferred.

It is natural to presume that the pronunciation of the classic or golden period did not come to us in its entirety. We state that it is natural, because all languages have their history, changes and evolution. The same thing happened to the Latin
language, and even to a greater degree, because of the circumstances that accompanied and surrounded it in its origin, its development and decadence. It suffices to say that during the golden age ( $100 \mathrm{~B} . \mathrm{C}$. to $14 \mathrm{~A} . \mathrm{D}$.) there were three accents: tonic, musical and literary or poetical, the latter consisting of short and long vowels. Now, the tonic alone remains.

Setting aside the consideration of accents, which also have great weight in phonetics, it is quite certain that even during the golden period the language was not uniform for the "substrati" particularly in the cities along the coasts, in the Lazio district and in upper Italy. Along the coasts, the influence of the Greek was strongly felt, in the Lazio the Etruscan, and in upper Italy the Gailic. The same applies to the Italian language. It is spoken well by all the cultured people of the Peninsula, but their pronunciation differs slightly or to a greater degree according to the region to which they belong. For example: the Tuscan pronunciation of Italian is different from the Roman, and this, again, is quite distinct from the Neapolitan or Sicilian. We have the same condition in America where English is pronounced somewhat differently than in England and where the East, West and South have their individual pronunciations and colloquialisms.

It was previously stated that the Latin pronunciation closest to the ancient is the Roman and therefore to be preferred. May we offer the following reasons:

1. Because the Latin language had its home uninterruptedly in Rome for the works of the Church, consequently it has never been a dead language but has always lived and still lives enriched with new concepts and words. Even the phonetic evolution which has certainly occurred, is most natural and homogeneous to the language itself.
2. Because the other pronunciations do not have greater claims to authenticity or certainty in this conformity to Classic Latin since scientific proofs are lacking. The fact is that for centuries Latin remained unknown amongst the masses (outside of Italy), but, during this entire period the language was cultivated, taught grammatically and was spoken generally throughout Italy and especially in Rome.
3. Because Rome is the center of Catholicism and since the pronunciations are too varied throughout the world it is necessary to adopt only one. It is of cultural advantage to have a unified Latin pronunciation according to Roman tradition in order that learned men throughout the world may easily understand one another.

Unus Cultus Unus Cantus Una Lingua<br>One Worship One Chant One Language

## RULES FOR THE CORRECT PRONUNCIATION OF LATIN

1. The letters of the Latin Alphabet are as follows:

| A a | B b | C c | D d | E e | F f |
| :---: | :---: | :---: | :---: | :---: | :---: |
| ah | bee | chee | dee | eh | eff |
| G g | H h | I i | J j | Kk | L 1 |
| gee | akkah | ee | eeloongo | kahppah | ell |



2. Vowels: The Vowels are 6 in number, viz.: A, E, I, O, U, Y.

## A-a

A $a$ is pronounced as " $a$ " in father (not faw, and never as in the word fan or ban). There is no mixture of vowel quality. The Latin AH is a pure, open vowel, resounding in the upper part of the mouth (hard palate) instead of the throat. It is not a nasal sound, but when sung or spoken correctly has great resonance and carrying power. Lips are drawn back slightly (in smiling position) and the jaw is relaxed. This relaxation of the jaw is probably the most important factor contributing to the true vocal timbre in the Roman Pronunciation of Latin.

Note-Syllables capitalized in the following examples indicate accent:

## Examples

A-men-AH-mehn; not ah-meen or Ah-mane (as given by certain choirs and even heard in phonographic records of Chant).

Alleluia-Ahl-leh-LOO-eeah; Sanctus-SAHNK-toos (not Sank-tuhs); Gloria Patri-GLAW ree-ah PAH-tree. (Note-The position of the vowel in the syllable, or the syllable in a word, does not change the color or timbre of the vowel.)

## E-e

$E$ e (eh) is pronounced as in let, met, rent, bent, tent, went, etc. There is never any deviation in color or timbre from the short exclamatory "eh!" sound. In singing, the lower jaw needs to be relaxed somewhat and the tongue should be kept down (tip touching the front lower teeth). Never give "e" the long sound "a" as in "way," "bay," etc.

## Examples

de - DEH; et - EHT: erat - EH-raht: Kyrire - KEE-reeeh (not KEEree"ay") ; Domine-DAW mee-neh; Deus-DEH-oos; Christe-CHREE-steh (not CHREE-"stay"); miserere-mee-seh-REH-reh (never mee-zay-RAY-ray) as recommended in certain text books).

## I-i

I $i$ (ee) is pronounced like "ee" in meet or " $i$ " in machine. The correct production of this vowel depends upon the control of the lips. The edges of the lips should be drawn back as when smiling (without grinning, however). The tip of the tongue should touch the lower part of the front teeth, but lightly and in no strained manner. There is no modification of the "ee" sound of " $i$ " in Latin. The sound of " $i$ " as in the words "tin," "is,"" "milk" is not to be given to this vowel. It is to be spoken and sung in a positive manner of "ee" without exception. Final syllables containing this vowel are softened but there is no loss of vowel quantity in so doing.

## Examples

Christe - CHREE-steh: Gloria - GLAW ree ah; Domine - DAW mee-neh; in-EEN; nobis-NAW bees; Dei-DEH-ee; Filii-FEElee-ee; Patris-PAHtrees.

## O-o

Oo (aw) is pronounced like "o" in "order," or like "a" in "awe." It is never given the "o" sound as in "oh" or as in "go." The jaw should be loose and the lips extended only slightly, never as much as when producing the "oo" sound required for the proper production of the vowel "u."

## Examples

Domine-DAW mee-neh; Gloria-GLAW ree-ah; voluntatis--Vaw-loon-TAH, tees; quoniam-KooAW nee-ahm; non-NAWN; mortuos-MAWR-too-aws; NEVER—Doh-mee-neh; Glow-ree-ah; Voh-lun-tatis; Koo-oh-nee-ahnn; nohn; mohr-too-ohs.

## U-u

$U u(\mathrm{oo})$ is produced with the lips extended almost in the position of whistling. It has the sound of "oo" in "moon," "doom" or "room"; never as "u" in "dumb" or "numb." It is never given the exaggerated sound of "ceooh," or the French rowel color of "u."

Examples
cum - KOOM; Spiritu - SPEE-ree-too: tuo - TOO-aw; unum - OO-noom; Dominum-DAW-mee-noom; Christum-CHREE-stoom: Factum—FAHK-toom; incarnatus-een-cahr-NAH toos.

$$
Y-y
$$

$\Upsilon y$ (ee) is ponounced exactly like the Latin "i"-"ee." It is found mostly in Greek words.

## CHAPTER II.

Consecutive Vowels Diphthongs Double Vowels

## General Rule

$\bigcirc$HE general rule regarding the pronunciation of consecutive vowels, diphthongs and double vowels is to give each vowel its proper sound. With two excep. tions, viz., "Æ" and "CE," each vowel in the word is heard distinctly, particularly when the consecutive vowels belong to separate syllables.

## Æ——E

The digraphs ce and $\propto$ are pronounced eh- exactly like the Latin "e." Examp ples: Caelum (or coelum) CHEH-loom; not CHAY/uhm. Practice fluentlycoelum et terrae-CHEH-loom EHT TEHR-reh. (Repeat five or six times with loose jaw and with active movement of lips and tongue.)

## Exercises

Qui moerebat et dolebat-Kwee mehREHbaht eht dawLEHbaht: Et ascéndit in coelum - Eht ahSHEN-dit een CHEH-loom: Haec dies-Eck DEE-ehs; Et laetémur -Eht leh-TEH-moor: Quaecúmque voluit-Kooeh-KOOM-kooeh VAW-looreet; Requiem aeternam-REH-kweeehm eh-TEHR-nahm; Ab hoedis-AB EH-dees.

## Exceptions

(A) Ae and $\propto$ are given two distinct sounds whenever the second vowel has a diaeresis on it and (B) in words derived from the Hebrew language. Examples: (A) Poësis-paw-EH-sees: Poëma-paw-EH mah: Aër-AHehr: Aërope-ah-EH-raw-peh; (B) Míchaël-MEE-kah-ehl: Ráphaël-RAH-fah-ehl.

## $\mathrm{AI}-\mathrm{OU}$

Vowel sounds are very clearly differentiated in such words as láicus-LAH-eekoos; ait-AH-eet; coutúntur-Kaw-oo-TOON-toor; prout-PRAW oot.

$$
A U-E U-A Y
$$

These vowels generally form one syllable but both are distinctly heard. Should there be a series of notes on this syllable the singer is obliged to vocalize the passage on the first vowel (without conglomerating the sounds), introducing the second vowel at the very last instant before singing the next syllable.

## Examples

Pauli - PAHoo-lee; Lauda - LAH*oodah; laudámus - lah* oo-DAH moos; exáudi - eg-SAHoo dee; euge - EH-oo jeh; eúntes - eh-OON-tehs; Eusébii -ehoo-SEH-bee-ee; Eustáchii-Eh-oo-STAH-keeree; Raymundi-Rah-ee-MOOİJ dee. See Musical Illustrations 1-2-3.


NO. $\%$


[^1]ACCording to Roman USAGE

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\text { NO. } 3
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BI
In such words as mei, diei, deitas, the vowels are clearly and separately sounded, viz.: MEH-ee, dee-EH-ee, DEH-ee-tahs; but when treated as an interjection He, it is sung or spoken as one syllable, viz.: EHEE.
UI-UE-UA-UO

When " $U$ " is preceded by Q or NG and followed by another vowel as in the words "Qui," "Sanguis," etc., the weight or pressure is placed on the second vowel (in contrast to the rule given for the pronunciation of AU, EU). Examples: Qui -KooEE; Quae-KooEH; Quam-KooAHM; Quod-KooAWD; Sanguis-SAHN-goo-ees; Quoniam-Koo-AW nee-ahm: Loquébar-Law-kooEH-bahr.

See Musical Illustrations 4.5.

$$
\mathrm{NO} 4
$$



Spin ri-tus, A- qua, et Sán-guis :


In other instances when " U " is followed by another vowel the general rule applies; both vowels are clearly heard and are differentiated only in the accentuation or stress (the last vorvel is always softened).

## Examples

Tua-TOO-ah; Tui-TOO-ee; Tuae-TOO-eh; Tuo-TOO-aw.

## Exceptions

Cui-KOO-ee is generally treated as a word of two syllables but in the hymn at Lauds for the Feast of the Epiphany because of the metre it is necessary to treat the word as one syllable. ("Major Bethlem cui contigit.") KWEE (almost like qui-KWEE). See Musical Illustration No. 6.


## CONSECUTIVE VOWELS

When like or different vowels follow in consecutive order it is often the case that one or the other is elided. For clear cut speech it is essential that each vowel be distinctly uttered-not in a staccato fashion, but in a manner that will serve to equalize the vowels in color if not in intensity.

## Examples

INCORRECT


## VOWELS AT THE CONJUNCTION OF WORDS

Among speakers and singers there is also a tendency to connect vowels at the end of a word with the beginning of the next word, particularly when these happen to be like vowels. A gentle but clear separation of vowels is essential to good diction.

## Examples <br> incorrect <br> correct

Justi in conspéctu. . . Justiin or justin conspéctu. . YOO-stee een Kawn-SPEK-too Domine exáudi..... Dominexaudi . . . . . . . . . . . DAW . mee-neh eg-SAHoo-dee Láuda ánima mea...Laudanima mea ...............LAHoo-dah AH-nee-mah

## CHAPTER III.

## Consonants

Consonants serve the purpose of opening and closing the doors to the vowel sounds. They are generally "sounded with" the vowels. They have little vocal sound of their own, but serve to initiate or bring to a close the vowels with which they are associated. Consonants should never obstruct the vowel sounds. On the contrary, they should give right of way to the vowel and be so articulated as to give impetus and direction to the usually prolonged vowel sound. Singers and speakers depend upon the consonants to project the tone to the proper resonators in the facial mask. Consequently, it is not only essential to good diction to know how to produce the vowels correctly; it is equally important to understand the vocal principles involved in the correct articulation of consonants whether in Latin or in other languages.

The Latin consonants are: B, C, D, F, G, H, K, L, M, N, P, Q, R, S, T, V, X, Z.

## B

B is articulated as in English. The lips are first closed to obstruct the breath which fills the mouth. An explosive effect is achieved by the sudden opening of the lips. The vowel sound which follows is clarified when the lips are tightly compressed and released very sharply in articulating the initial consonant of a syllable.

## Exercises

 ba- be- bi- bo- bu
Staccato: Repeated 5 to 10 times with increasing speed.
Avoid a laggard motion of lips. There should be no undue movement of the jaw in making these sharp strokes with the lips.

Staceato strotes ( 5 times) Very Short and crisp = Repeat with increasine specal.

Examples
Amabat - ah-MAH-bat; docébat - daw-CHEH-baht; benedicta - beh-neh DEEK-tah; bonae - BAW neh.

## C

C has two sounds, either the hard sound of K as in "common," "curtain," etc., or the soft sound of c as in "check," "cheer,"" "church," etc. The soft sound of C is used in Latin when the letter precedes the vowels "e," "i," "y" and the diphthongs "æ," "œ"" and "eu."

## Examples

Lúceat-LOO-cheh aht; cívitas-CHEE-vee-tahs; cælum (or coelum)-CHEHloom; amici-ah-MEE-chee; cíves-CHEE-vehs; cértus-CHEHR-toos; vócet-VAW-chet; fecit - FEH-cheet; societátis - saw-chee-eh-TAH-tees; cíthara -CHEE-tah-rah; benedícimus - beh-neh-DEE-chee-moos; crucifíxus - croo-chee FEE-xus; procedénti-praw-cheh-DEHN-tee; cernui-CHEHR-noo-ee; cym-balum -CHEEM-bah-loom (not SEEM-bah-loom).

C is given the hard sound of K when it precedes the vowels a-o-u, and before consonants.

## Examples

Catérva - kah-TEHR-vah; cáro - KAH-raw; córda - KAWR-dah; sæcula -SEH-koo-lah; cáecus - CHEH-koos; crúce - KROO-cheh; crédo - KREH-daw; sánctus - SAHNK-toos (not sank-tuhs); amícti - ah-MEEK-tee; cúncta KOONK tah.

## CC

The sound of double C before $\mathrm{e}, \mathrm{i}$, ae, ce, and y is like "tch" in the word "fetch."

## Examples

Ecce-EH tcheh (a sharp separation of syllables is to be made in order that the second C may be given a decisive stroke with tip of tongue); accipe-AH-tchee-peh.

## CH

Ch before any vowel is given the hard sound of K without exception.
Examples
Cháritas-KAH•ree-tahs: chárta-KAHR-tah; Cham—KAHM; máchina-MAH-kee-nah; chímæra-KEE-meh-rah.

C at the end of a word is generally sounded as K .

> Examples

Huic-OO-eek; nunc-NOONK; haec-ECK; hoc-AWK; illuc-EEL-look.

## D

Whether found in the beginning or at the end of a syllable, this consonant must be crisply articulated. The tongue prepares for the sound by touching the upper gums near the junction of teeth and gums and by a quick movement downwards releases the accumulated breath. The more incisive the stroke of the tip of the tongue the more distinct will be the articulation. Care must be taken not to anticipate the consonant by the introduction of a preliminary humming sound or a sound that approaches the peculiar "Uh" quality often heard in singing and speak" ing. (UhDominus Vobiscum-Caused by forcing the breath against the palate while the tongue is held against the upper gums.)

## Examples

D as initial consonant of syllable or word: de-DEH: Dómino-DAV mee naw; laudámus-lah-oo-DAH-moos: Déus-DEH-oos; múndi-MOON-dee: déxteram -DECKS-teh rahm.

D at the end of the syllable: Ad-AHD (not Ahd-duh); idipsum-ee-DEEP. soom.

Two d's at conjunction of words: ad dexteram-AHD-DECKS-tehrahm (not to be exaggerated into Adduh-DECKS-teh rahm). The two d's are clearly articulated -the ending "d" enunciated softly while the initial is given a more decided stroke.

## Exercises

It will be of some benefit to practice repeated strokes of the tongue, reciting or singing the same exercise as given for B , using D in place of B , viz: dah, deh, dee, daw, doo. For the singer it will also be worth while to change the exercise to an ascending and a descending series of five notes of the scale, viz:


F , a labial, like $\mathrm{B}, \mathrm{P}$ and V , is produced by stretching the lower lip for a considerable extent under the upper teeth, and with a rapid movement forward exploding the accumulated breath into a vocalized sound of $F$ (eff). Both consonants generally suffer in production from a "too-lackadaisical" movement of the lips. It is necessary to energize the lips sufficiently to cause them to move apart or forward with the instantaneous action of a gun-trigger or a rubber band when released from high tension.

## Exercises

Fah, feh, fee, faw, foo. (Sung or spoken rapidly.) The exercises given for other consonants may be utilized.

Vah, veh, vee, vaw, voo. Good results in speaking or singing so far as clarity in articulation is concerned will depend upon the development of the lip and tongue muscles, through well planned exercises, which should be practiced daily.

## G

G like C has two sounds: (a) soft like g in general, gender, or (b) hard like g in get, go, garden, govern, etc.

It is soft before $e, i, o e, ~ a e ~ a n d ~ y . ~$

## Examples

Genus-JEH-noos ( j , in these examples is given the usual English pronunciation): genitóri-jeh-nee-TAW ree; unigénite-oo-nee JEH-nee-teh; regina-reh-JEE-nah; intingit-een-TEEN-jeet.

It is hard in every other case except when followed by n . (See GN.)
Examples
Gládius-GLAH-dee-oos; glória-GLAW-ree-ah; sánguis-SAHN-gooees; ego -EH-gaw; plága-PLAH-gah; érgo-EHR-gaw; Gállia-GAHL-lee-ah.

## GN

The English equivalent to the sound of the Latin gn is found in the combination of ny with the vowels (as in cañyon). The last syllable of the word Dominion gives a fairly accurate impression of the sound. However, when "Gn" occurs at the beginning of a word it is given the natural English sound.

## Examples

Agnus-AH-nyoos (AH-neeyoos); ígne-EE-neeyeh (Note-the last syllable is quickly amalgamated in one sound); mágnam-MAH-neeyahm; dígnum-DEEneeyoom; magníficat-mah-NEEYEE-fee-caht: Gnaeus-GUHNEH-oos.

## H

H is not exactly a consonant. It should never be aspirated as in English. It is heard (a) when it is joined with p ( ph ) and is pronounced as f . Example:

Philosophus-fee-LAW-saw-foos. (b) When it is between c and the vowels e, i and o. Examples: chirógrafus-kee-RAW-grah-foos; púlcher-POOL-kehr; chorus-KAW-roos. (c) In two words, mihi and nihil where the $h$ is pronounced as ch (k)—MEE-kee; NEE-keel.
(It is worthy of note that the spelling of these words in ancient manuscripts was michi and nichil (meekee and neekeel).

It is also to be observed that the spelling of Hosanna in the old Graduales and early Chant books was "Osanna."
In all other cases the H is silent.
J, often written as $I$, is ponounced as Y eee. It is combined into one sound with succeeding vowels, viz: Jésus-ceYEH-soos; jam-eeYAHM; Jerúsalem-ceyeh-ROO-sah-lem; májor-MAH-eeyohr; éjus-EH-eeyoos: judícium-eeyoo DEE-chee-oom; ádjuva-AHD-eeyoorvah; Joánnes-eeyoh-AHNess; Jacóbi-eeyah-CAW-bee.

## K

K is found in two words: Kaléndae-kah-LEN-deh, the first day of the month, and Kæso-KEH-saw, a proper name. It is pronounced the same as in English.

## L

In articulating this consonant the tongue tip touches the point at the junction of upper teeth and palate and makes a rapid downward stroke to its normal position. Energetic action of the tip of tongue is necessary for crisp attack. In words containing the double 1 the tongue should remain at rest for an instant before attacking the second 1. A common fault is to permit the tip of the tongue to return to the roof of the mouth immediately after having articulated the consonant. There should be no preliminary sound in anticipation of the stroke, viz: uhllah.

## Examples

Láuda - LAH-oodah; læva - LEH-vah; liberásti-lee-beh-RAH-stee; lúcis -LOO-chees; allelúia-ahl-leh-LOO-eeyah; ílluc-EEL-look: îllud-EEL-lood.

## M

ROR the proper articulation of this consonant the lips are first pressed tightly together then quickly released in a sharp explosive manner. The crisp move' ment of the lips in breaking apart is essential to the effective projection of the vowel which generally follows this consonant. This sharp stroke is indicated particularly when the consonant initiates the word.

## Examples

Méa - MEH ah; méus - MEH-oos: míhi - MEE-kee; máter - MAH-tehr; moriétur-maw-ree-EH-toor; múlier-MOO-lee-ehr; M as a part of a secondary syllable is not given as sharp a stroke; the lips move apart in a gentler manner. Amen -AH-mehn (not AH-mane or AH-main) : Dóminus-DAV mee-noos; laudámus-lah-oo-DAH-moos. M at the end of a word is given a still lighter stroke. There should be no additional vowel (as is often heard) at the close of the word. Ex.: mágnam-MAH-neeyahm (not MAH-neeyahm-muh); glóriam-GLAW-ree-ahm; déxteram-DECKS-teh-rahm; deprecatiónem-deh-preh-cah-tsee AW nem.

Note: Avoid anticipating the consonant in such words as Amen-AHM-en; Dóminus-DAWM-ee-noos; homínibus-awm-EE-nee-boos. For effective speak. ing or singing it is necessary to prolong the vowel in each syllable to at least twothirds the length of the consonant.

## N

What has been said regarding the articulation of the letter M applies equally well to the consonant N with the exception that the tongue is utilized for the stroke in place of the lips.

A sharp downward stroke is made by the tip of the tongue beginning at the hard palate close to the teeth and then descending to its normal position in the mouth. There should be no simultaneous movement of the jaw. The jaw simply remains devitalized, permitting the independent movement of tongue or lips.

## Examples

Non-NAWN (the closing $n$ is silent; the tongue moves against the hard palate, producing a humming sound. The exaggerated vowel ending should be avoidedviz., NAWN-nuh); nómine - NAW mee-neh; nóbis - NAW bees; nóstro -NAW-straw; muc - NOONK; múndi - MOON-dee; sánctus - SAHNK-toos (never SANK-tuhs). Double n's are to be clearly differentiated, e.g.: hosínna-aw-SAHN-nah; nónne-NAWN-neh; innocéntes-een-naw-TCHEN-tehs.

## Exercises

The excrcises given in the first part of this chapter may be used with benefit in the produc. tion of the remaining consonants, either with music or without. The main object is to acquire facility in the rapid articulation of the consonants which involve the use of tongue and lips. Increasing the speed gradually will greatly assist the student in overcoming the throaty, raucous quality of tone which proceeds from a lack of co-ordination between the lungs, the tongue and lips.

## p

When the letter P occurs at the beginning of a word it is sounded briskly with a preparatory closed-lip action (lips are pressed tightly together and given a corresponding quick release). Avoid any lackadaisical movement, particularly when this letter coincides with an accented syllable.

## Examples

Pax-PAHCKS; pléni-PLEH-nee; páter-PAH-tehr; pálmis-PAHL-mees; púlchra-POOL-krah; pátre-PAH-treh; própter-PRAWP-tehr; baptísma-bahp-TEE-smah; spíritu - SPEE-ree-too; spirítui - spee-REE-too-ee; perpétua -pehr-PEH-toorah.

## PH

PH is pronounced as f - viz.: phrenetici-freh-NEH tee-tchee.

## Q

Q is best produced by extending the lips as in the position of whistling. The lips initiate the sound of Koo which precedes the vowel. As in other instances the rapid action of lips insures the projection of the tone to its proper focal point in the hard palate.

## Examples

qui-KIVEE; quía-KIVEE-ah; quid-KWEED; quam-KWAM; quaeKIVEH; quaesívi-kweh-SEE-vee; quándo-KWAHN-daw; quos-KWAWS; quáre - KWAH-reh; loquétur - law-kooEH-toor; tibíquae - tee-BEE-kweh; quóniam - KWAW nee-ahm; quotiescímque - kooaw-tzeees-KOOM-kooeh; aequális-eh-kooAH-lees: iníquitas-ee-NEE-kooee-tahs; usquequáque-oos-kweh-KWAH-kweh. Note: Where the "Koo" is indicated in the phonetic arrangement this sound should be quickly merged into the succeeding vowel. "KW" is also used to convey the same impression and to facilitate a more rapid fusion of sounds.

## Exercises

In rapid succession sing or speak the following words: que, qui, qua, quo: KIVEH, KWEE, KWAH, KWAW. Repeat with increasing speed and with sharper movement of the lips.

## R

The $R$ is rolled slightly when it occurs at the beginning of a word; it is not rolled so decidedly when it occurs in the middle or at the end of a word or syllable.

The vibration or trill-like movement of the tongue takes place at the forward upper portion of the hard palate and is caused by the pressure of breath against the tip of the tongue which oscillates back and forth against the palate. Many are incapable of rolling the r. Energetic action of the breath is required to create the regular movements of the tongue-tip through focussed pressure. It is needless to say that the over-rolled $r$ savors of pure affectation.

## Examples

Régnum-RREH-neeyoom; regína-rreh-GEE-nah; réspice-RREH-spee-cheh; refillsit-rreh-FOOHL-seet; revéla-rreh-VEH-lah; persónae - pehr-SAIV-neh; nóstra-NAW-strah; aetérna-eh-TEHR-nah: cor-CAVR; súper-SOO-pehr (not suh-purr); conse quámur-cawn-seh-KIVAH-moor.

Note: The rule already given, viz., that a consonant should never be anticipated, applies with particular force to the r. For instance, Kyrie should not be pronounced KYRR-ee-eh but KEE-ree-eh; térram-pronounced Tehrahm, not TERRR-ahm; mórtuis pronounced MAWR-too-ees, not MOHRR-too-ees: glória is GLAW-ree-ah, not GLAWRR-ee-ah.

Another common fault is the overemphasis given to the final " r " in such words as "súper," etc. Semper is often pronounced sem-purrr instead of SEHM-pehr. Confundar is incorrectly pronounced confundarr instead of cawn-FOON-dahr.

## S

S is given the same sound as in the English words son, sound, sing and case. It should never be given the sound of $\mathbf{Z}$ as in raise, praise or daze.

## Examples

Sapiéntiae-sah pee-EHN-tzeeeh: sentire-sehn-TEE reh; sícut-SEE-koot.
Réges-REH-jehs (not ray-jayz); cáedes-TCHEH-dehs (not tchay-days); írbes -OOR-behs; hómines-AV-mee-nehs; dies-DEE-hs (not DEE-ays); resREHS (not raise).

Note: When $s$ is found between two vowels it is slightly softened, e.g., miserére - mee-seh-REH-reh (not mis-errray-ray); misericórdiae - mee-seh-ree-CAVR-dee-eh.

## SS

The rule regarding double consonants (which generally demands a clear-cut separation of each consonant), is somewhat modified in the case of the double "s" in the middle of words, such as "altíssimus," "sublevásset," "cessássent," "misericordís. simae," "ésse," "possídeat," etc. The tip of the tongue is raised to the hard palate on the first "s" and is held for an instant, then released for the articulation of the second "s"; e.g., Ahl-TEES-see-moos, soob-leh-VAHS-seht, chehs-SAHS-sent, mee-seh-ree-cawr-DEES-see-meh, EHS-seh, paws-SEE-deh-aht. An elongation of the " $s$ " is thus effected, but this should not approach an exaggerated hissing sound.

## SC

SC before e, i, y, ae, oe, eu has the sound of shi in shed, shall, she or shore.
Examples

Descéndit-deh-SHEN-deet; víscera-VEE-sheh-rah; ascéndit-ah-SHEN-deet; scélus - SHEH-loos; requiéscet - reh-kwee-EH-shet; tabéscet - tah-BEH-shet: súscipe-SOO-she-peh; súscitans-SOO-she-tahns; scímus-She-moos; náscitur-NAH-shee-toor; quiéscit-kwee-EH-sheet; scio-SHEE-aw; screna-SHEH-nah; Francisce-Frahn-TCHEE-sheh; Damásci-dah-MAH-shee.

## SC

SC before A, O or U is pronounced as sc in the English word scope or scholar, or as sk in skull.

## Examples

Scabéllum — skah-BEHL-loom; scíto - SKOO-taw: requiéscat - reh-kwee-EHskaht; Páscha - PAH-skah; cognósco - caw-neeAW-skaw; abscóndito - ahb-SKAWN-dee-taw; obscuréntur-awb-skoo-REHN-toor.

## SCH

Sch has the same sound as in English. Schóla-SKAW-lah; Scholástica-skaw-LAH-stee-kah.

## T

(The rule for $t i$ appears under a separate heading)
T at the beginning of words is given the same sound as in English. It is articulated in a crisp manner but without any explosive or blowing sound. The tip of the tongue releases the accumulated breath by a rapid movement from the hard palate to the normal position.

## Examples

Témpora-TEHM-paw-rah; tíbi-TEE-bee: túo-TOO-aw; te-TEH; térraTEHR rah: tóllis-TAWL-lees; tántum-TAHN-toom; testaméntum-teh-stahMEN toom: térrae-TEHR-reh.

At the end of words the $t$ is clearly defined by the tip of the tongue, but not in such an exaggerated manner as to give forth an added vowel sound, e.g., et - EHT, not ETTUH: ut-OOT, not OOTTUH. A softer sound is given to the $t$ in such words as étenim-EHT-eh-neem; útraque-OO-trah-kweh; utérque-oo-TEHRkooeh, etc.

## General Rule

Within the sentence, when words end with a consonant and the following word begins with another consonant, both must be pronounced separately, e.g., et cétera - EHT TCHEH-teh rah; laudábunt te - lahoo-DAH-boont teh; qui tíment Dóminum-kwee TEE-mehnt DAW-mee-noom.

On the contrary some prepositions must be jointly pronounced when words which follow begin with a vowel, e.g.: et ait-EHTAH-eet: ab illo-AHB-EELlaw; ut ípse-OOHT-EEP-seh; Déus et hómo-DEH-oos-EHTAW-maw.

## TH

Th is pronounced simply $t$ as in the English words: to, ten, Tom, tent; never as in thought or then.

## Examples

Cathólicam - Kah-TAV-lee-cahm; Thesíurus - teh-SAHoo-roos; Thársis -TAHr-sees; Théos-TEH-aws; Thómas-TAW-mahs; théma-TEH-mah.

## TI

(a) When the syllable ti is followed by a vowel and preceded by any letter except S.T. or X it is pronounced tzee or tsee (not tee).

## Examples

Grátia-GRAH-tcce-ah; deprecatiónem-deh-preh cah tsee-AW nem (not day pray-cah-tee-OH-nem); tértia - TEHR tsee-ah; sperántium - speh-RAHN tseeoom; laetítiam-leh-TEE-tsee-ahm; satietátis-sah-tsee-eh-TAH-tees; redemptiónis -reh-dehmp-tsee-AW nees; pétii-PEH tsee-ee; tótius-TAW tsee-oos; étiam-Eh-tsee ahm; tristítia - tree-STEE-tsee-ah; loquéntium - law-KWEN tseeoom; moriéntium - maw-ree-EHN tsee-oom; malignántium - mah-lee-neeAHN-tsee oom: innocéntior-een-aw-TCHEN tsee-awr.
(b) When $t i$ is followed by any vowel and is preceded by $s, t$ or x it retains its own sound.

## Examples

Iústior-eeOO-stee-awr; modéstia-maw-DEH-stee-ah; áttius-AHT-tee-oos; míxtio-MEECKS-tee-aw.
(c) Ti (or ty) retains its own sound also in certain Greek words, e.g.: Tiára-tee-AH-rah; astyáges-ah-stee-AH-jess: astyánax-ah-stee-AH-nahcks.
(d) Ti also retains its normal sound in the case of the infinitive of the deponent and passive verbs when enlarged.

## Examples

Pátier-PAH-tee-ehr: vértier-VEHR-teeehr (from pati-PAH-tee and verti -VEHR tee). Convérti - cawhn-VEHR tee; convértier - cawn-VEHR-tee-ehr; pátior-PAH-tee-awr.
V is treated exactly as in English (see exercises at letter F).

## X

X is a double consonant; a combination of cs , gs , or ks. It is given the softer sound of gs at the beginning of words when $\mathcal{X}$ is preceded by e and followed by a vowel-or when between $x$ and a vowel there occurs the letter $h$ or $s$.

## Examples

Exálto - eg-SAHL-taw (not eck-ZAHL-taw); exérceo - eg-SEHR-chehraw; exópto - eg-SAW-ptaw; exsílto - eg-SOOL-taw; exhíbeo - eg-SEE-beh-aw; exsípero - eg-SOO-peh-raw: éxsules - EG-soo-lehs; exsirge - eg-SOOR-jeh; vexilla-veg-SEEL-lah.

In every other instance it takes on the harder sound of X (eck).

## Examples

Excelsis—eck-SHELL-sees; pax-PAHCKS; vox-VAWCKS; excussórum-ecks-koos-SAW room; Xávier - CKSAH-veeehr; or ZAH-vee-ehr; lux LOOCKS; excéssus-eck-SHEH-ssoos; ex-ECKS; resurréxit-reh-soo-RRECK. seet: exposcite - ecks-PAW-shee-teh; tuitrix - TOO-treecks; praecinxit - preh-CHEENCKS-eet.

Y (Same as I)
Z
Z is pronounced dz. Examples: Lazarus - LAH-dzahroos; zizínia - dzee-DZAH-nee-ah; zélus - DZEH-loos; Zebedaéo - dzebeh-dah-EH-aw.

## CHAPTER IV

THE ORDINARY OF THE MASS
Phonetically arranged **
ASPERGES ME
On Sundays, except during Eastertide.
Aspérges me, Dómine, hyssópo, et mun- Ah-SPEHR-ges MEH, * DAW mee-neh, dábor; lavábis me et super nívem dealbábor.
Ps. Miserére mei, Deus* secúndum mágnam misericórdiam túam.
(1) Glória Pátri, et Fílio, et Spirítui Sáncto.* Sícut érat in princípio, et nunc, et sémper, et in saécula saeculórum. Ámen.
(Aspérges is repeated from the beginning to the Psalm.) ee-SAW - pah, EHT moon-DAHbawr; lah-VAH-bees MEH, EHT SOO-pehr NEE-vehm dehrahl-BAHbawr.
Ps. Mee-seh-REH-reh MEH-ee, DEHoos,* seh-KOON-doom MAH - neeyahm mee-seh-ree-KAWR-dee-ahm TOO ahm.
(1) GLAW-ree-ah PAH-tree EHT FEE-lee-aw, EHT spee-REE-tooree SAHNK-taw.* SEE-koot EH-raht EEN Preen-CHEE-pee-aw, EHT NOONK EHT SEHM-pehr, EHT EEN SEH-koo-lah seh-koo-LAW . room. AH-mehn.
(Aspérges is repeated from the beginning to the Psalm.)

## VIDI AQUAM

(Sung on Sundays during Eastertide)
Vídi Áquam* egrediéntem de témplo a VEE-dee AH-kooahm* eh-greh-dee EHN-tehm DEH TEHM-plaw, AH
látere déxtro, allelúia; LAH-teh-reh DECK-straw, Ah1-leh-LOO-eeah;
et ómnes ad quos pervénit áqua ísta, EHT AWM-nehs AHD kooAWS pehr-VEH-neet AH-kooah EE-stah, SAHLsálvi fácti sunt, et dícent; Allelúia, allelúia. LOO-eeah.

[^2]Ps. Confitémini Dómino quóniam bónus; quóniam in sáeculum misericórdiam éjus.
Glória Pátri, et Fílio, et Spirítui Sáncto,*

Sícut érat in princípio, et nunc et sémper, et in sáecula saeculórum. Ámen.
("Vidi Áquam" is repeated from the beginning to the Psalm.)

Ps. Kawn-fee-TEH-mee-nee DAW-meenaw KooAW nee-ahm BAW noos; KooAW nee-ahm EEN SEH-kooloom mee-seh-ree-KAWR-dee-ahm EH-yoos.
GLAW ree-ah PAH-tree EHT FEE-leeaw, EHT spee-REE-too-ee SAHNK. taw* .
SEE-koot EH-raht EEN preen-CHEE-pee-aw, EHT NOONK, EHT SEHMpehr, EHT EEN SEH-koo-lah seh-koo-LAW room. AH-mehn.
("Vidi Aquam" is repeated from the beginning to the Psalm).

## RESPONSES AFTER THE ASPERGES OR THE VIDI AQUAM

1--Celebrant: V. Osténde nóbis, Dór 1-Celebrant: V. Aw-STEHN-deh mine, misericórdiam túam. (During NAW-bees, DAW mee-neh, mee-sehEastertide "Allelúia" is added.) ree-KAWR-dee-ahm TOO-ahm: (During Eastertide add Ahlleh-LOO-eeah.)
1-Choir: R. Et salutáre túum da nóbis. (During Eastertide "Allelúia" is added.)

2-Cel.: V. Dómine exáudi oratiónem méam.
2-Choir: R. Et clámor méus ad te véniat.
3-Cel.: V. Dóminus vobíscum.
3-Choir: R. Et cum Spíritu tuo.
4-Cel.: V. Orémus, etc. (Prayer closing with "Pér Chrístum Dóminum nóstrum."
4 Choir: R. Ámen.

1-Choir: R. EHT sah-loo-TAH-reh TOO-oom DAH NAW bees. (During Eastertide "Ahl-leh-LOO-eeah" is added.)
2-Cel.: V. DAW-mee-neh eg-SAHoodee aw rah tsee AW nehm MEH-ahm.
2-Choir: R.EHT CLAH mawr MEHoos AHD TEH VEH-nee-aht.
3-Cel.: V. DAW mee-noos vaw-BEEskoom.
3-Choir: R. EHT KOOM SPEE-reetoo TOO-aw.
4-Cel.: V. Aw-REH-moos (Prayer closing with PEHR CHREE-stoom DAW'mee-noom NAW-stroom.)
4-Choir: R. AH-mehn.

## KYRIE ELEISON

Kýrie eléison (3 times)
Chríste eléison (3 times)
Kýrie eléison (3 times)

KEE-reereh eh-LEH-ee-sawn (3 times)
KREE-steh eh-LEH-ee-sawn (3 times) KEEree-eh eh-LEH-ee-sawn (3 times)

## GLORIA IN EXCELSIS DEO

Celebrant: Glória in excélsis Déo.
Choir: Et in térra pax homínibus bónæ voluntátis.

Laudámus te. Benedícimus te. Adorámus te. Glorificámus te. Grátias ágimus tíbi própter mágnam glóriam túam.

Dómine Déus. Rex coeléstis, Déus Páter omnípotens. Dómine Fíli unigénite, Jésu Chríste.
Dómine Déus, Ágnus Déi, Fílius Pátris.
Qui tóllis peccáta múndi: miserére nóbis.

Qui tóllis peccáta múndi, súscipe depre catiónem nóstram.
Qui sédes ad déxteram Pátris, miserére nóbis.
Quóniam tu sólus sánctus. Tu sólus
Dóminus. Tu sólus altíssimus Jésu
Chríste.
Cum Sáncto Spíritu in glória Déi Pátris. Ámen.

Celebrant: GLAW-ree-ah EEN eck SHELL-sees DEH-aw.
Choir: EHT EEN TEH-rrah PAHCKS aw-MEE nee-boos BAW neh vaw, loon-TAH-tees.
Lah-oo-DAH-moos TEH. Beh-neh-DEE-chee-moos-TEH. Ah-daw-RAH-moos TEH. Glaw-ree-fee-KAH-moos-TEH. GRAH-tsee ahs AH-jee-moos TEEbee PRAWP-tehr MAH neeyahm GLAW ree-ahm TOO ahm.
DAW-mee-neh DEH-oos. RREHCKS cheh-LEH-stees, DEH-oos PAH-tehr awm-NEE-paw-tehns. DAW-meeneh FEE-lee oo-nee-JEH-nee-teh, YEH-soo KREE-steh.
DAW-mee-neh DEH-oos AH-neeyoos DEH-ee, FEE-lee-oos PAH-trees.
KooEE TAWL-lees Peck-KAH-tah MOON-dee, mee-seh-REH-reh NAW bees.
KooEE TAWL-lees Peck-KAH-tah MOON-dee SOO-shee-peh deh-prehcah tsee-AW nehm NAW strahm.
KooEE SEH-dehs AHD DECKS.tehrahm PAH-trees, mee-seh-REH-reh NAW-bees.
Koo-AW-nee-ahm TOO SAW-loos SAHNK-toos. TOO SAW-loos DAW mee-noos. TOO SAW-loos ahl-TEES-see-moos, $\Upsilon E H$-soo KREEsteh.
KOOM SAHNK-taw SPEEree-too EEN GLAW reerah DEH-ee PAHtrees. AH-mehn.

## RESPONSES BEFORE THE COLLECT AND OTHER PRAYERS

1-Cel.: V. Dóminus vobíscum.
1-Choir: R. Et cum spíritu túo.
2-Cel.: V. Orémus. (Here follow the orations.)
2-Choir: R. Ámen.

1-Cel.: V. DAW-mee-noos vaw-BEEskoom.
1-Choir: R. EHT KOOM SPEEree too TOO T .
2-Cel.: V. aw-REH-moos. (Here follow the orations.)
2-Choir: R. AH mehn.

## RESPONSES BEFORE THE GOSPEL

1-Cel.: V. Dóminus vobíscum.
1-Choir: R. Et cum spíritu túo.
2-Cel.: V. Sequéntia sáncti Evangélii
secúndum Lúcam.
2-Choir: R. Glória tíbi Dómine.

1-Cel.: V. DAW mee noos vaw-BEEskoom.
1-Choir: R. EHT KOOM SPEE-ree too TOO aw.
2-Cel.: V. Seh-kooEHN-tsee-ah SAHNK-tee Eh-vahn-JEH-lee-ee seh-KOON-doom LOO-kahm.
2-Choir: R. GLAW ree-ah TEE-bee DAW-mee neh.

## CREDO

Celebrant: Crédo in únum Déum.

Choir: Pátrem omnipoténtem factórem cóeli et térræ, visibilium ómnium, et invisibílium.

Et in únum Dóminum, Jésum Chrístum, Fílium Déi unigénitum.

Et ex Pátre nátum ánte ómnia sáecula.
Déum de Déo, lúmen de lúmine, Déum vérum de Déo véro.

Genitum, non fáctum, consubstantiálem Pátri; per quem ómnia fácta sunt.

Qui própter nos hómines, et própter nós tram salútem, descéndit de cóelis.

Et incarnátus est de Spíritu Sáncto ex María Vírgine:

Et hómo fáctus est.
Crucifíxus étiam pro nóbis: sub Póntio Piláto pássus, et sepúltus est.

Celebrant: KREH-daw EEN OO noom DEH-oom.
Choir: PAH-trehm awm-nee-paw. TEHN-tehm fahk-TAW - rehm CHEH-lee EHT TEH-rreh veesee-BEE-lee oom AWM-neeoom, EHT een-ree-see-BEE-lee-oom.
EHT EEN OO noom DAW meenoom, YEH-soom KREE-stoom, FEE-lee-oom DEH-ee oo-nee-JEH-nee-toom.
EHT ECKS PAH-treh NAH-toom AHN-teh AWM-nee-ah SEH-koo-lah.
DEH-oom DEH DEH-aw, LOO-mehn DEH LOO-mee-neh. DEH-oom VEHroom DEH DEH-aw VEH-raw.
JEH - nee-toom NAWN FAHK-toom kawn-soob-stahn-tsee-AH-lehm PAHtree; PEHR kooEHM AWM - neeah FAHK-tah SOONT.
KooEE PRAWP,tehr NAWS AW, - mee-nehs, EHT PRAWP-tehr NAW. strahm sah-LOO tehm, deh-SHEHN. deet DEH CHEH-lees.
EHT een-kahr-NAH-toos EHST DEH SPEE-ree-too SAHNK-taw ECKS mah-REE-ah VEER-jee-neh:
EHT AW maw FAHK-toos EHST.
Croo-chee-FEECK-soos EH-tsee-ahm PRAW NAW bees: SOOB PAWN. tsee-aw pee-LAH-taw PAH-ssoos, EHT seh-POOL-toos EHST.

Et resurréxit tértia die, secúndum Scriptúras.

Et ascéndit in cóelum: sédet ad déxteram Pátris.

Et íterum ventúrus est cum glória, judicáre vívos et mórtuos: cújus régni non érit fínis.

Et in Spíritum Sánctum Dóminum et vivificántem: qui ex Pátre Filióque procédit;

EHT reh-soor-REHCK-seet TEHR-tseeah DEE-eh, seh-KOON-doom skreepTOO rahs.

EHT ah-SHEHN-deet EEN CHEHloom: SEH-deht AHD DECKS-tehrahm PAH-trees.

EHT EE-teh-room vehn-TOO-roos EHST KOOM GLAW ree ah, yoodee - KAH - reh VEE - vaws EHT MAWR-too-aws: KOO-yoos REHN. yee NAWN EH-reet FEE-nees.
EHT EEN SPEEree-toom SAHNK. toom DAW-mee-noom $E H T$ vee-vee fee-KAHN-tehm: kooEE ECKS PAH-treh fee-lee-AW kooEH praw-CHEH-deet;
kooEE KOOM PAH-treh EHT FEE-lee-aw SEE-mool ah-daw-RAH-toor, EHT kawn-glaw-ree-fee-KAH-toor: kooEE law-KOO-toos EHST PEHR praw-FEH tahs.
EHT OO-nahm SAHNK-tahm kah TAW-lee-kahm EHT ah-paw. ST AW lee-kahm eh-KKLEH-see ahm.
Kawn-FEE-teh-awr OO-noom bahp. TEES-mah EEN reh-meessee-AW. nehm peck-kah-TAW room. EHT ecks-PEHK-taw reh-soor-reck-tzeeAW nehm mawr-too AW room.

EHT VEE-tahm vehn-TOOree SEH-koo-lee. AH-mehn.

Et vítam ventúri sáeculi. Ámen.
Confíteor unum baptísma in remissiónem peccatórum. Et exspécto resurrectiónem mortuórum.
qui cum Pátre et Fílio símul adorátur et conglorificátur: qui locútus est per Prophétas.

Et únam sánctam cathólicam et apostólicam Ecclésiam.

## RESPONSES BEFORE THE PREFACE

1-Cel.: V. Per ómnia sáecula saeculó' 1-Cel.:. V. PEHR AWM-nee-ah.
rum.
1-Choir: R. Ámen.
2-Cel.: V. Dóminus vobíscum.
2-Choir: R. Et cum spíritu tuo.
3-Cel.: V. Súrsum córda.
3-Choir: R. Habémus ad Dóminum.
4-Cel.: V. Grátias agámus Dómino Déo nóstro.

4-Choir: R. Dígnum et jústum est.

SEH-koo-lah seh-koo-LAW room.
1-Choir: R. AH-mehn.
2-Cel.: V. DAW'mee-noos vaw-BEES-koom.
2-Choir: R. EHT KOOM SPEE-reetoo TOO-aw.
3-Cel.: V. SOOR-soom KAWR-dah.
3-Choir: R. Ah-BEH-moos AHD DAW mee noom.
4-Cel.: V. GRAH-tsee-ahs ah-GAHmoos DAW mee-naw DEH-aw NAW-straw.
4-Choir: DEE-neeyoom EHT YOO. stoom EHST.

## SANCTUS

Sánctus, Sánctus, Sánctus Dóminus SAHNK-toos, SAHNK-toos, SAHNK. Déus Sábaoth.

Pléni sunt cóeli et térra glória túa. Hosánna in excelsis.
bahrawt.
PLEH-nee SOONT CHEH-lee EHT TEHR rah GLAWreerah TOO-ah. Aw-SAH-nnah EEN eck-SHELL. sees.

## BENEDICTUS

Benedíctus qui vénit in nómine Dómini. Beh-neh-DEEK-toos kooEE VEH-neet EEN NAW-meeneh DAW mee-nee.
Hosánna in excélsis. Aw-SAH-nnah EEN eck-SHELL. sees.

## RESPONSES AT THE PATER NOSTER

1-Cel.: V. Per ómnia sáecula saecu- 1-Cel.: V. PEHR AWM-nee-ah SEH,
lórum.
1-Choir: R. Ámen.
2-Cel.: V. Orémus, etc.-Et ne nos indúcas in tentatiónem.

2-Choir: R. Sed líbera nos a málo.
koo-lah seh-koo-LAW room.
1-Choir: R. AH-mehn.
2-Cel.: V. Aw-REH-moos, etc., EHT NEH NAWS cen-DOO-kahs EEN tehn tah tsee AW nehm.
2-Choir: R. SEHD LEE-beh-rah NAWS AH MAH-law.

## RESPONSES BEFORE THE AGNUS DEI

1-Cel.: V. Per ómnia sáecula saecu- 1-Cel.: V.PEHR AWM-nee-ah SEHlórum. koo-lah seh-koo-LAW room.
1-Choir: R. Ámen.
2-Cel.: V. Pax Dómini sit sémper vobíscum.
2-Choir: R. Et cum spíritu túo.
1-Choir: R. AH-mehn.
2-Cel.: V. PAHCKS DAW mee nee SEET SEHM-pehr vaw-BEE-skoom.
2-Choir: R. EHT KOOM SPEEreetoo $\mathcal{T O O}$ aw.

## AGNUS DEI

Ãgnus Déi qui tóllis peccáta múndi: AH-neeyoos DEH-ee kooEE TAWLlees peck-KAH-tah MOON-dee: meemiserére nóbis (Repeat.) seh-REH-reh NAW-bees. (Repeat.)

Ágnus Déi qui tóllis peccáta múndi: dóna nóbis pácem.

AH-neeyoos DEH-ee kooEE TAWLlees peck-KAH-tah MOON-dee: DAIV nah NAW bees PAH-chehm.

## RESPONSES BEFORE THE POST COMMUNION

1-Cel.: V. Dóminus vobíscum. 1-Cel.: V. DAW mee noos vaw-BEE skoom.
1-Choir: R. Et cum spíritu túo.
1-Choir: R. EHT KOOM SPEEree too TOO aw.
2-Cel.: V. Orémus (here follow the orations).
2-Choir: R. Ámen.
2-Cel.: R. aw-REH-moos (here follow the orations).
2-Choir: R. AH-mehn.

## RESPONSES AT END OF MASS

1-Cel.: V. Dóminus vobíscum.

1-Choir: R. Et cum spíritu túo.
2-Cel.: V. Ite míssa est, or Benedicá mus Dómino,

2-Choir: R. Déo grátias.

1-Cel.: V. DAW meenoos vaw-BEE skoom.
1-Choir: R. EHT KOOM SPEEree too TOO-aw.
2-Cel.: V. EEteh, MEE-ssah EHST, or Beh-neh-dee-KAH-moos DAW. mee-naw.
2-Choir: R. DEH-aw GRAH-tsee-ahs.

## PONTIFICAL BLESSING

1-Cel.: V. Sit nómen Dómini bene 1-Cel.: V. SEET NAW mehn DAW díctum.
1-Choir: R. Ex hoc nunc et úsque in sáeculum.

2-Cel.: V. Adjutórium nóstrum in nómine Dómini. mee-nee beh-neh-DEEK-toom.
1-Choir: R. ECKS AWK NOONK EHT OOS-kooEH EEN SEH-kooloom.
2-Cel.: V. Ahd-yoo-T AW ree-oom NAW-stroom EEN NAW'meeneh DAW-mee-nee.
2-Choir: R. Qui fécit cóelum et 2-Choir: R. KooEE FEH-cheet CHEHtérram.
3-Cel.: V. Benedícat vos omnípotens Déus: Páter, et Fílius, et Spíritus Sánctus.

3-Choir: R. Ámen. loom EHT TEH.rrahm.
3-Cel.: V. Beh-neh-DEE-kaht VAWS awm-NEE-paw tens DEH-oos PAH. tehr EHT FEE-leeoos, EHT SPEE-ree-toos SAHNK-toos.
3-Choir: R. AH mehn.

## CHAPTER V

## THE REQUIEM MASS AND ABSOLUTION (INCLUDING PARTS OF THE BURIAL SERVICE) <br> SUBVENITE

Subveníte* Sancti Dei, occúrrite Ángeli
Dómini:
*Suscipiéntes ánimam éjus:
$\dagger$ Offeréntes éam in conspéctu Altíssimi.
V. Suscípiat te Chrístus, qui vocávit te: et in sínum Ábrahae Ángeli dedúcant te. (Repeat "Suscipiéntes" to "Altíssimi").
V. Réquiem aetérnam dóna éi Dómine: et lux perpétua lúceat ei.
$\dagger$ Repeat "Offeréntes" to "Altíssimi."

Soob-veh-NEE-teh* SAHNK-tee DEHee, awk-KOOR-ree-teh AHN-jeh-lee DAW-mee nee:
*Soo-shee-pee-EHN tehs AH-nee-mahm EH-yoos:
$\dagger$ Awf-feh-REHN-tehs EH-ahm EEN kawn-SPEHK-too ahl-TEES-see-mee.
V. Soo-SHEE-pee-aht TEH CHREEstoos, kooEE vaw-KAH-veet TEH: EHT EEN SEE-noom AH-brah-eh AHN-jeh-lee deh-DOO-kahnt TEH. (Repeat "Suscipientes" to "Altis" simi").
V. REH-kooee-ehm eh-TEHR nahm DAW , nah EH - ee DAW - mee - neh: EHT LOOCKS pehr-PEH-too-ah LOO-cheh aht EH-ee.
$\dagger$ Repeat "Offerentes" to "Altissimi."

## INTROIT

Réquiem aetérnam dóna éis Dómine: et lux perpétua lúceat éis.
(Psalm) Te décet hýmnus Déus in Síon, et tíbi reddétur vótum in Jerúsalem:

* exáudi oratiónem méam, ad te ómnis cáro véniet.
(Repeat "Réquiem" to the Psalm.)

REH-kwee-ehm eh-TEHR-nahm DAW. nah EH-ees DAW mee-neh:
EHT LOOCKS pehr-PEH-too-ah LOO. cheh-aht $E H$-ees.
(Psalm) TEH DEH-cheht EEM-noos DEH-oos EEN SEE-awn,
EHT TEE-bee reh-DDEH-toor VAW. toom EEN yeh-ROO-sah-lehm:

* eg-SAHoodee aw-rah tzee-AW nehm MEH-ahm,
AHD TEH AWM nees KAH raw VEH-nee-eht.
(Repeat "Requiem" to the Psalm).


## KYRIE

Kýrie eléison (three times).
Christe eléison (three times).
Kýrie eléison (three times).
KEE-ree-eh eh-LEH-ee-sawn (three times).
CHREE-steh eh-LEH-ee-sawn (three times).
KEE-ree-eh eh-LEH-ee-sawn (three times).

## RESPONSES

V. Dóminus vobíscum.
R. Et cum spíritu tuo.
V. Orémus, etc.

Per ómnia sáecula saeculórum
R. Amen.
V. DAW-mee noos vaw-BEES-koom.
R. EHT KOOM SPEE-ree-too TOOaw.
V. Aw-REH-moos, etc. PEHR AWM-nee-ah SEH-koo-lah seh-koo-LAW room.
R. AH-mehn.

## GRADUALE

Réquiem aetérnam dóna eis Dómine et lux perpétua lúceat eis.
V. In memória aetérna
érit jústus
ab auditióne mála
non timébit.

REH-kwee-ehm eh-TEHR-nahm DAW. nah EH-ees DAW-mee-neh
EHT LOOCKS pehr-PEH-too-ah LOO. tcheh-aht EH-ees.
V. EEN meh-MAW reerah eh-TEHR , nah
EH-reet $\Upsilon O$-stoos
AHB ahoodee-tzee-AW neh MAH-lah
NAWN tee-MEH-beet.

## TRACTUS

Absólve Dómine, ánimas
ómnium fidélium defunctórum
ab ómni vínculo delictórum.
V. Et grátia tua illis succurrénte, mereántur evádere judícium ultiónis.
V. Et lúcis aetérnae
beatitúdine pérfrui.

Ahb-SAWL-veh DAW'meeneh, AH-nee-mahs
AWN-neeoom fee-DEH-lee oom deh-foonk-TAW room
AHB AW-mnee VEEN-koo-law deh-leek-TAW room.
V. EHT GRAH-tzee-ah TOO-ah EEL lees sook-koo-REHN teh,
meh-reh-AHN-toor eh-VAH-deh-reh yoo-DEE-chee-oom ool-tzee-AW nees.
V. EHT LOO-chees eh-TEHR-neh
behrah-tee-TOO-dee-neh PEHR-frooree.

## SEQUENCE-DIES IRAE

1-Díes írae, díes ílla,
Sólvet sáeclum in favilla:
Téste Dávid cum Sibýlla.
2-Quántus trémor est futúrus,
Quándo júdex ést ventúrus
Cúncta strícte discussúrus!
3-Túba mírum spárgens sónum
Per sepúlcra regiónum,
Cóget ómnes ante thrónum.
4-Mors stupébit et natúra,
Cum resúrget creatúra,
Judicánti responsúra.
5-Líber scríptus proferétur, In quo tótum continétur, Únde múndus judicétur.

1-DEE-ehs EEreh, DEE-ehs EEL-lah, SAWL-vet SEH-cloom EEN fah VEEL-lah: TEH-steh DAH-veed KOOM See-BEEL-lah.
2-KooAHN-toos TREH-moor EHST foo-TOO-roos, KooAHN-daw YOO-decks EHST vehn-TOO-roos KOONK-tah STREEK-teh dee-skoos-SOO-roos!
3-TOO-bah MEE-room SPAHR. gens SAW noom
PEHR seh-POOL-krah reh-gee AW noom, KAW-jet AW-mnehs AHN-teh TRAW noom.
4-MAWRS stoo-PEH-beet EHT nah. TOOrah,
KOOM reh-SOOR-jet kreh-ah TOO rah, yoo-dee-KAHN-tee reh - spawnSOOrah.
5-LEE-behr SKREEP-toos praw-feh-REH-toor, EEN KooAW TAW toom kawn tee- NEH -toor,
OON-deh MOON-doos yoo-deeCHEH toor.

6-Júdex érgo cum sedébit
Qúid-quid látet apparébit
Nil in últum remanébit
7-Quid sum miser tunc dictúrus?
Quem patrónum rogatúrus?
Cum vix jústus sit secúrus
8-Rex treméndae majestátis,
Qui salvándis salvas grátis,
Sálva me, fons pietátis.
9-Recordáre Jésu píe,
Quod sum cáusa túae víae;
Ne me pérdas ílla díe.
10-Quáerens me, sedísti lássus:
Redemísti crúcem pássus:
Tántus lábor non sit cássus.
11-Júste júdex ultiónis,
Dónum fac remissiónis;
Ánte díem ratiónis.
12-Ingemísco, támquam réus,
Cúlpa rúbet vúltus méus
Supplicánti párce Déus.
13-Qui Maríam absolvísti,
Et latrónum exaudísti
Míhi quóque spem dedísti.

6-YOO-decks EHR-gaw KOOM seh DEH-beet
KooEED-kooeed LAH-tet ah-pah-REH-beet
NEEL EEN OOL-toom reh-mah NEH-beet
7-KooEED SOOM MEE-sehr TOONK deek-TOOroos?
KooEHM pah-TRAW noom raw. gah-TOO roos?
KOOM VEECKS YOO-stoos SEET seh-KOO-roos
8-REHCKS treh-MEHN-deh mah-yes-T AH tees,
KooEE sahl-VAHN-dees SAHLvahs GRAH-tees,
SAHL-vah MEH, FAWNS pee-eh-TAH-tees.
9-Reh-cawr-DAH-reh YEH-soo PEE-eh,
KooAWD SOOM KAHoo-sah TOO eh VEE-eh:
NEH MEH PEHR-dahs EEL-dah DEE-h.
10-KooEH-rehns MEH, seh-DEE-stee LAH-ssoos:
Reh-deh-MEE-stee KROO-tchem PAHS-soos.
TAHN-toos LAH bawr NAWN SEET KAHS-soos.
11- YOO-steh YOO-decks ool-tzee. AW nees,
DAW noom FAHK reh-mee-ssee-AW-nees;
AHN-teh DEE-ehm rah-tsee-AW. nees.
12-Een-jeh-MEE-skaw, TAM-kwahm REH-oos,
KOOL-pah ROO-beht VOOL-toos MEH-oos
Soo-plee-KAHN -tee PAHR-tcheh DEH-oos.
13-KooEE Mah-REE-ahm ahb-sawl-VEE-stee,
EHT lah-TRAW noom egsahoo-DEE-stee
MEE-kee KooAW kooeh SPEHM deh-DEE-stee.

14 --Préces méae non sunt dígnae;
Sed tu bónus fac benígne,
Ne perénni crémer ígne.
15-Ínter óves lócum práesta,
Et ab hóedis me sequéstra,
Státuens in párte déxtra.
16-Confutátis maledíctis,
Flámmis ácribus addíctis,
Vóca me cum benedíctis.
17-Oro súpplex et acclínis,
Cor contrítum quasi cínis,
Gére cúram méi fínis.
18-Lacrimósa dies illa,
Qua resúrget ex favilla.
19-Judicándus hómo réus;
Húic érgo párce Déus.
20-Píe Jésu Dómine,
dóna éis réquiem. Amen.

14-PREH - tches MEH - eh NAWN SOONT DEEN-yeh;
SEHD TOO BAW noos FAHK beh-NEEN-yeh,
NEH per-EHN-nee KREH-mehr EEN-yeh.
15-EEN-tehr AW vehs LAWkoom PREH-stah,
EHT ABEH-dees MEH seh. KWEH-strah,
STAH-too ehns EEN PAHR-teh DFCK-strah.
16-Kawn-foo-TAH-tees mah-leh DEEK-tees,
FLAHM-mees AHK-ree-boos Ahd-DEEK-tees,
VAW kah MEH KOOM beh-neh DEEK-tees.
17-AW raw SOOP-plecks EHT ahk-KLEE-nees,
KAWR kawn-TREE-toom KooAH-see TCHEE-nees,
JEH-reh KOO rahm MEH-ee FEEnees.
18-Lah-kree-MAW-sah DEE-ehs EEL-lah,
KooAH re-SOOR-jet ECKS fah VEEL-lah.
19 Yoo-dee-KAHN-doos AW -maw REH-oos:
OO-eek EHR - gaw PAHR - cheh DEH-oos.
20-PEE-eh $\Upsilon E H$-soo DAW mee-neh, DAW, nah EH-ees REH-kooee, ehm. AH-mehn.

## RESPONSES AT THE GOSPEL

V. Dóminus vobíscum
R. Et cum spíritu túo.
V. Sequéntia Sancti Evangélii
secúndum Matthéum.
R. Glória tíbi Dómine.
V. DAW-mee-noos vaw-BEE-skoom
R. EHT KOOM SPEE-ree-too TOO, aw.
V. Seh-kooEHN-tsee-ah SAHNK-tee Eh-vahn-JEH-lee-ee seh-KOON-doom Maht-T HEH-oom.
R. GLAW ree-ah TEE-bee DAW-mee neh.

## OFFERTORY RESPONSES

Celebrant: Dóminus vobiscum. R. Et cum spíritu túo.

Cel.: DAW-mee noos vaw-BEE-skoom.
R. EHT KOOM SPEE-ree-too TOOaw.

## OFFERTORY

Dómine Jésu Chríste, Rex glóriae, líbera ánimas
ómnium fidélium defunctórum
de póenis inférni et de
profúndo lácu:
líbera éas de óre leónis, ne absórbeat éas tártarus, ne cádant in obscúrum:
sed sígnifer sánctus Míchael repraeséntet éas in lúcem sánctam:

Quam ólim Ábrahae promisísti, et sémini éjus.
V. Hóstias et préces tíbi Dómine
láudis offérimus: tu súscipe
pro animábus íllis, quárum hódie
memóriam fácimus: fac eas, Dómine,
de mórte transíre ad vítam.
(Repeat QUAM OLIM to "ejus.")

## RESPONSES TO THE PREFACE

Cel.: Per ómnia sáecula saeculórum.
R. Ámen.
V. Dóminus vobíscum.
R. Et cum spíritu túo.

DAW-mee-neh $\Upsilon E H$-soo KREE-steh,
REHCKS GLAW reeeh, LEE-behrah AH-nee-mahs
AWM-nee-oom fee-DEH-lee-oom deh-foonk-T AW room
DEH PEH-nees een-FEHR-nee EHT DEH
praw-FOON-daw LAH-koo:
LEE-beh-rah EH-ahs DEH AW-reh leh. AW-nees,
NEH ahb-SAWR-beh-aht EH-ahs TAHR-tah-roos,
NEH KAH-dahnt EEN awb-SKOO. room:
SEHD SEEN-yee-fehr SAHNK-toos MEE-kah-ehl
reh-preh-SEHN teht EH-ahs EEN LOOchehm SAHNK tahm:
KooAHM AW leem AH-braheh praw. mee-SEE-stee,
EHT SEH-mee-nee EH-yoos.
V. AW -stee-ahs EHT PREH - chehs TEE bee DAW mee-neh
LAHoo-dees awf-FEH-ree-moos: TOO SOO-shee-peh
PRAW ah - nee-MAH - boos EEL - lees, KooAH-room AW-dee-eh
meh-MAW ree-ahm FAH-tchee-moos; FAHK EH-ahs, DAW mee-nch,
DEH MAWR-teh trahn-SEE-reh AHD VEEtahm.
(Repeat "QUAM OLIM" to "Ejus.")

Cel.: PEHR AWM-neerah SEH-koo lah seh-koo-LAW room.
R. AH-mehn.
V. DAW mee-noos vaw-BEE-skoom.
R. EHT KOOM SPEEree-too TOO, aw.
V. Súrsum córda.
R. Habémus ad Dóminum.
V. Grátias agámus Dómino Déo Nóstro.
R. Dígnum et jústum est.

Sánctus, Sánctus, Sánctus
Dóminus Déus Sábaoth.
Pléni sunt cóeli et térra
glória tua.
Hosánna in excélsis.

Benedíctus qui vénit in nómine Dómini.
Hosánna in excélsis.
V. SOOR-soom KAWR-dah.
R. Ah - BEH - moos AHD DAW - mee noom.
V. GRAH tsee-ahs ah GAH - moos DAWmee-naw DEH-aw NAW. straw.
R. DEE-neeyoom EHT YOO-stoom EHST.

## SANCTUS

SAHNK-toos, SAHNK-toos, SAHNK. toos
DAW - mee - noos DEH - oos SAH - bahawt.
PLEH-nee SOONT TCHEH-lee EHT TEHR-rah
GLAW ree-ah TOO-ah.
Aw-SAHN nah een eck-SHELL-sees.

## BENEDICTUS

## RESPONSES AT THE PATER NOSTER

Cel.: Per ómnia sáecula saeculórum
R. Amen.
V. Orémus, etc. Et ne nos indúcas
in tentatiónem.
R. Sed líbera nos a málo.
V. Dóminus vobíscum.
R. Et cum spíritu túo
V. Pax Dómini sit semper robíscum.
R. Et cum spíritu túo.

Cel.: PEHR AWM-nee-ah SEH-koolah seh-koo-LAW room.
R. AH-mehn.
V. Aw-REH-moos, etc. EHT NEH NAWS een-DOO-kahs EEN tehn-tah tsee-AW nehm.
R. SEHD LEE-beh-rah NAWS AH MAH-law.
V. DAW mee-noos vaw-BEE-skoom.
R. EHT KOOM SPEE-ree-too TOO-aw
V. PAHCKS DAW-meenee SEET SEHM-pehr vaw-BEE-skoom.
R. EHT KOOM SPEE-ree-too TOO-aw.

## AGNUS DEI

Ágnus Déi, qui tóllis peccáta múndi:
dóna éis réquiem.
(Repeat "Agnus" and "dóna és")
Ágnus Déi, qui tóllis peccáta múndi:
dóna éis réquiem * * sempitérnam.

AH-neeyoos DEH-ee, kooEE TAWLlees peck-KAH-tah MOON-dee:
DAW nah EH-ees REH-kooee-ehm.
(Repeat "Agnus" and "dona eis.")
AH-neeyoos DEH-ee, kooEE TAWL lees peck-KAH-tah MOON-dee:
DAW, nah EH -ees REH kooee- ehm sehm-pee-TEHR-nahm.

## COMMUNION

Lux aetérna lúceat éis, Dómine:
*Cum sánctis túis in aetérnum,
quía píus es.
V . Réquiem aetérnam dóna
éis Dómine, et lux perpétua
lúceat eis. (Repeat "Cum sánctis" to "pius es.")

LOOCKS eh-TEHR-nah LOO-cheh-aht EH-ees, DAW -mee-neh:
*KOOM SAHNK-tees TOO-ees EEN eh-TEHR-noom, KWEE-ah PEE-oos ESS.
V. REH-kwee-ehm eh-TEHR-nahm DAW, nah
EH-ees DAW mee-neh,
EHT LOOCKS pehr-PEH-too ah
LOO-cheh-aht EH-ees. (Repeat "Cum sanctis" to "pius es.")

## RESPONSES

Cel.: Dóminus Vobíscum
R. Et Cum spíritu túo.
V. Orémus, etc.
V. Per ómnia sáecula saeculórum
R. Amen.
V. Requiéscant in pace.
R. Ámen.

Cel.: DAW mee noos vaw-BEE-skoom.
R. EHT KOOM SPEE-ree-too TOO-aw.
V. Aw-REH-moos, etc.
V. PEHR AWM-neerah SEH-koolah seh-koo-LAW room.
R. AH-mehn.
V. Reh-kwee-EH-skahnt een PAH-cheh.
R. AH mehn.

## ABSOLUTION

Líbera me, Dómine, de mórte
aetérna in die illa treménda;
Quándo cóeli movéndi sunt
et terra: Dum véneris judicáre
sáeculum per ígnem.
V. Trémens factus sum ego,
et tímeo, dum discússio vénerit,
átque ventúra ira.
(Repeat "Quándo cóeli" to "terra.")
$V$. Díes illa, díes írae
calamitátis et misériae,
dies mágna, et amára válde.
Dum véneris judicáre sáeculum per ígnem.

LEE- beh - rah MEH, DAW - mee-neh, DEH MAWR-teh
eh-TEHR-nah EEN DEE-eh EEL-lah treh-MEHN-dah:
kooAHN-daw CHEH-lee maw-VEHN dee SOONT
EHT TEH-rrah: DOOM VEH-neh. rees yoo-dee-KAH-reh
SEH-koo-loom PEHR EEN-yehm.
V. TREH-mehns FAHK-toos SOOM EH-gaw
EHT TEE-meh-AW, DOOM dees, KOOS-seeraw VEH-neh-reet.
AHT kooEH vehn-TOOrah EE-rah.
(Repeat "Quando coeli" to "terra.")
V. DEE-ehs EEL-lah, DEE-ehs EE-reh kah-lah-mee-TAH-tees EHT mee-SEH-ree-eh,
DEE-ehs MAH-neeyah, EHT ah-MAHrah VAHL-deh.
DOOM VEH-neh-rees yoo-dee-KAH. reh SEH-koo-loom
PEHR EEN-yehm.

Réquiem aetérnam dóna éis Dómine; et lux perpétua lúceat éis.
(Repeat "Libera" to "Tremens.")

REH-kooee-ehm eh-TEHR-nahm DAW, nah $E H$-ees DAW mee-neh:
EHT LOOCKS pehr-PEH-too-ah LOO, cheh aht EH-ees.
(Repeat "Libera" to "Tremens.")

## RESPONSES AFTER THE "LIBERA"

Kýrie eléison, Chríste eléison,
Kýrie eléison.
Cel.: "Pater nóster," etc.
V. Et ne nos indúcas in tentatiónem.
R. Sed líbera nos a málo.
V. A pórta ínferi.
R. Érue Dómine ánimam éjus (or "ánimas eórum").
V. Requiéscat in páce. R. Amen.
V. Dómine exáudi oratiónem méam.
$R$. Et clámor méus ad te véniat.
V. Dóminus vobíscum.
R. Et cum spíritu túo.
V. Orémus, etc.
V. Per Chrístum Dóminum nóstrum.
R. Amen.

KEE-ree-eh eh-LEH-ee-sawn, CHREEsteh eh-LEH-ee-sawn,
$K E E$-reh-eh eh-LEH-ee-sawn.
Cel.: PAH-tehr NAW-stehr, etc.
V. EHT NEH NAWS een-DOO-kahs EEN ten-tah-tsee-AW nehm.
R. SEHD LEE-behrah NAWS AH MAH-law.
V. AH PAWR tah EEN fehree.
R. EH-rooeh DAW-meeneh AH-neemahm EH-eeoos (or "AH-nee" mahs eh-AW-room").
V. Reh-kwee-EH-skaht een PAH-cheh.
R. AH-mehn.
V. DAW'mee-neh egs-AHoodee awrah tsee-AW nehm MEH-ahm.
R. EHT KLAH-mawr MEH-oos AHD TEH VEH-nee-aht.
V. DAW mee-noos vaw-BEE-skoom.
R. EHT koom SPEE-ree-too TOO-aw.
V. Aw-REH-moos, etc.
V. PEHR KREE-stoom DAW -meenoom NAW stroom.
R. AH-mehn.

## BENEDICTUS

Cel.: Égo sum.
Choir: Benedíctus Dóminus Déus Israel
quía visitávit, et fécit
redemptiónem súae.
2 -Et eréxit córnu salútis nóbis:
in domo Dávid púeri sui.
3-Sícut locútus est per os sanctórum;
quía sáeculo súnt,
prophetárum éjus:

Cel.: EH-gaw SOOM.
Choir: Beh neh-DEEK toos DAW. mee-noos DEH oos EE-srah-ehl: kooEE-ah vee-see-TAH-veet, EHT FEH-cheet
reh-dehmp-tsee-AW-nehm SOO-eh.
2-EHT eh-REHCK-seet KAWR. nooh sah-LOO-tees NAW-bees: EEN DAW-maw DAH-veed POOH-eh-ree SOO-ee.
3-SEE-koot law-KOO-toos EHST PEHR AWS sahnk-T AW-room: kooEE-ah SEH-koo-law SOONT, praw feh-TAH room EH-ceoos.
+-Salútem ex inimícis nóstris, et de manu ómnium qui odérunt nos

5-Ad faciéndam misericórdiam cum pátribus nóstris; et memorári testaménti sui sáncti.

6-Jusjurándum, quod jurávit ad Ábraham pátrem nóstrum, datúrum se nóbis.
7-Ut síne timóre, de mánu inimicórum
nostrórum liberáti, serviámus illi.
8-In sanctitáte et justítia córam ipso, ómnibus diébus nóstris.

9-Et tu púer, prophéta
Altíssimi vocáberis;
praeíbis énim ánte fáciem
Dómini paráre vías éjus.
10-Ad dándam sciéntiam
salútis plébi éjus;
in remissiónem peccatórum eórum:
11-Per víscera misericórdiae Déi
nóstri:
in quíbus visitávit nos, óriens ex alto.

4-Sah-LOO tehm ECKS ee-nee-MEEtchees NAW-strees, EHT DEH MAH-noo AWM-nee. oom KWEE aw-DEH-roont NAWS
5-AHD fah-tchee-EHN-dahm mee-seh-ree-KAWR-dee-ahm
KOOM PAH-tree-boosNAW. strees;
EHT me-maw-RAH ree teh-stah-MEHN-tee SOO-ee SAHNK. tee.
6-Yoos yoo-RAHN-doom, KooAWD Yoo-RAH-veet
AHD AH-brah-ahm PAH-trehm NAWS-troom, dah-TOO-room SEH NAW bees.
7-OOT SEE-neh tee-MAW reh, DEH MAH-noo ee-nee-meeKAW room
naw-STRAW room lee-beh-RAHtee,
Sehr-vee-AH-moos EEL-lee.
8-EEN sahnk-tee-TAH-teh EHT yoos-TEE-tsee-ah
KAW rahm EEP-saw,
AWM-nee-boos dee-EH-boos NAW-strees.
9-EHT TOO POO-ehr, praw-FEHtah
Ahl-TEES-see-mee vaw-KAH-behrees:
preh-EE-bees $E H$-neem AHN-teh FAH-chee-ehm
DAW mee-nee pah-RAH-reh VEE. ahs EH -yoos.
10-AHD DAHN-dahm shee-EHN. tsee-ahm
sah-LOO tees PLEH-bee EH-eeoos; EEN reh-mees-see'AW-nehm pehk-kah-TAW room eh-AW room:
11-PEHR VEE-shehrah mee-sehree-CAWR-deeeh DEH-ee
NAW-stree:
EEN kooEE-boos vee-see-T AH-veet NAIV'S
AW ree ehns ECKS AHL taw.

12-Illumináre his, qui in ténebris, et in úmbra mórtis sédent: ad dirigéndos pédes nóstros in víam pácis.
13-Réquiem aetérnam dóna eis (ei) Dómine.

14 Et lux perpétua, lúceat éis (éi).

12-Eel-loo-mee-NAH-reh EES, KWEE EEN TEH-neh-brees
EHT EEN OOM-brah MAWR. tees SEH-dehnt:
AHD dee-ree- $J E \lambda$-daws PEH -dehs NAWS-traws EEN VEE-ahm PAH-chees.
13-REH-kooee-ehm eh-TEHR-nahm Daw-nah EH-ees (Ehree) DAW. mee-neh.
14-EHT LOOCKS pehr-PEH-too-ah LOO-cheh-aht EH-ees (EH-ee).

## ANTIPHON - EGO SUM

Égo sum resurréctio et víta: qui crédit in me, étiam si mórtuus fúerit, vívet: et ómnis qui vivit et crédit
in me, non moriétur in aetérnum.

EH-gaw SOOM reh-soo-RRECK-tsee-aw
EHT VEE-tah: kooEE KREH-deet EEN MEH,
EH-tsee-ahm SEE MAWR-too-oos FOO eh-reet, VEEveht:
EHT AWM - nees kooEE VEE - veet EHT KREH-deet
EEN MEH, NAWN maw-ree-EH-toor EEN eh-TEHR-noom.

## RESPONSES

Cel.: Kýrie eléison
Choir: Chríste eléison
Kýrie eléison.
Cel.: Páter nóster, etc.
Et ne nos indúcas in tentatiónem.
Ch.: Sed líbera nos a málo.
V. A pórta ínferi
R. Érue, Dómine, ánimam éjus.
V. Requiéscat in páce. R. Ámen.
V. Dómine exáudi oratiónem méam.
$R$. Et clámor méus ad te véniat.
V. Dóminus vobíscum.
R. Et cum spíritu túo.
V. Orémus - Per Chrístum Dóminum nóstrum.

Cel.: KEEreereh eh-LEH-ee-sawn.
Choir: KREE-steh eh-LEH-ee-sawn.
KEE-ree eh eh-LEH-ee-sawn.
Cel.: PAH-tehr NAW-stehr, etc.
ET NEH NAWS cen-DOO-cahs EEN ten-tah-tsee-AW nehm.
Ch.: SEHD LEE-behrah NAWS AH MAH-law.
V. AH PAWR tah EEN fehree.
R. EH-roo-eh, DAW mee neh, AH neemahm EH -yoos.
V. Reh-kooee-EH-skaht EEN PAH, cheh. R. AH mehn.
V. DAW-mee-neh eg-SAHoo-dee awrah tsee-AW nehm MEH-ahm.
R. EHT KLAH-mawr MEH-oos AHD TEH VEH-nee aht.
V. DAW-mee-noos vaw-BEES-koom.
R. EHT KOOM SPEE-ree-too TOO-aw.
V. aw - REH-moos - PEHR KREE stoom DAW'mee-noom NAW. stroom.
R. Ámen. V. Réquiem aetérnam dóna éi Dómine.
R. Et lux perpétua lúceat ei.

Chanters: Requiéscat in páce
Choir: Ámen.
Cel.: Ánima éjus et ánimae
ómnium fidélium defunctórum
per misericórdiam Déi requiéscant
in páce. R. Amen.
R. AH-mehn. V. REH-kooee-ehm eh-TEHR-nahm DAW-nah EH-ee DAW mee neh.
R. EHT LOOCKS pehr-PEH - too-ah LOO cheh-aht EH-ee.
Chanters: Reh-kooee-EH -skaht EEN PAH-cheh
Choir: AH-mehn.
Cel.: AH-nee-mah EH-yoos EHT AH nee-meh
AWM-nee-oom fee-DEH-lee-oom deh-foonk-TAW room
PEHR mee-seh-ree-CAWR-dee-ahm DEH-ee-reh-kooee-EH-skahnt EEN PAH-cheh. R. AH-mehn.

## IN PARADISUM

In paradísum dedúcant te Ángeli;
In tuo advéntu suscípiant te
Mártyres, et perdúcant te in civitátem sánctam Jerúsalem.

Chórus Angelórum te suscípiat, et
cum Lázaro quóndam paúpere aetérnam
hábeas réquiem.

EEn pah-rah-DEE-soom deh-DOO-kahnt TEH AHN-jeh-lee;
EEN TOO-aw ahd-VEHN too sooSHEE pee-ahnt TEH
MAHR-tee-rehs, EHT pehr-DOO-kahnt TEH EEN
Chee-vee-TAH-tehm SAHNK-tahm Yeh-ROO-sah-lehm.
KAW-roos ahn-jeh-LAW room TEH soo-SHEE-peeaht, EHT
KOOM LAH-dzah-raw kooAWN, dahm PAHoo-pehreh eh-TEHR-nahm
AH-beh-ahs REH-kooee-ehm.

## CHAPTER VI

## 

## O SALUTARIS HOSTIA

O Salutáris Hóstia
Quae cóeli pándis óstium,
Bélla prémunt hostília.
Da róbur, fer auxílium.

AW sah-loo-TAH-rees AW-stee ah, KooEH CHEH-lee PAHN-dees AW. stee-oom,
BEHL-lah PREH-moont aw-STEE-leeah.
DAH RAW boor, FEHR ahoo-XEE, leeoom.

Uni trinóque Dóminu
Sit sempitérna glória,
Qui vítanı sine término
Nóbis dónet in pátria. Amen.

CO-nee tree-NAW -kweh DAW -meenaw
SEET sehm-pee-TEHR-nah GLAW ree-ah,
KooEE VEE-tahm SEE-neh TEHR mee-naw
NAW-bees DAW neht EEN PAH. tree-ah. AH-mehn.

## ADORO TE DEVOTE

Adóro te devóte, látens Déitas,
Quae sub his figúris vére látitas:
Tíbi se cor mérm tótum súbjicit, Quía te contémplans tótum déficit.

Vísus, táctus, gústus in te fallitur
Sed audítu sólo tuto créditur:
Crédo quídquid díxit Déi Fílius:
Nil hoc vérbo veritátis vérius.
Jesu, quem velátum nunc adspício,
Oro fiat íllud quod tam sítio:
Ut te reveláta cérnens fácie,
Vísu sim beátus tuae glóriae. Amen.

Ah-DAW raw $\mathcal{T} E H$ deh-VAW teh, LAH tehns DEH-ee-tahs,
KooEH SOOB EES fee-GOO rees VEH. reh LAH-tee-tahs:
TEE-bee SEH CAWR MEH-oom TAW toom SOOB-yee-cheet,
KooEE-ah TEH kawn-TEHM-plahns TAW toom DEH-fee-cheet.

VEE - soos, TAHK - toos, GOO - stoos EEN TEH FAHL-lee-toor
SEHD ahoo-DEE too SAW-law TOOtaw CREH-dee-toor:
CREH-daw kooEED-kooeed DEECKS eet DEH-ee FEE-lee-oos:
NEEL AWK VEHR -baw veh ree, TAH-tees VEH-ree-oos.
YEH - soo kooEHM veh-LAH - toom NOONK ahd-SPEE-chee-aw,
AW-raw FEE-aht EEL-lond kooAIVD TAHM SEE-tzee-aw:
OOT TEH reh-veh-LAH tah CHEHR. nehns $F A H$-tchee-eh,
VEE-soo SEEM beh-AH-toos TOO-eh GLAW reeeh. AH-mehn.

## PANGE LINGUA-TANTUM ERGO

1-Pánge lingua gloriósi
Córporis mystérium,
Sanguinísque pretiósi,
Quém in múndi prétium
Frúctus véntris generósi
Réx effúdit géntium.

1-PAHN-jeh LEEN-gooah glaw-ree-AW-sce
CAWR-paw-rees mee-STEH reeoom, Sahn-gooee-NEE-skooeh preh-tsee-AW-see,
KooEHM EEN MOON-dee PREH-tsee-oom FROOK-toos VEHN trees jeh-neh-RAW-see
REHCKS ehf-FOO-deet JEHN-tsee oom.

こ-Nóbis dátus, nóbis nátus
Ex intácta Vírgine,
Et in múndo conversátus,
Spárso vérbi sémine,
Súi móras incolátus
Míro cláusit órdine.
3-In suprémae nócte cóenae
Récumbens cum frátribus,
Observáta lege pléne
Cíbis in legálibus,
Cíbum túrbae duodénae
Se dat suis mánibus.
4 -Vérbum caro, pánem vérum
Vérbo cárnem éfficit:
Fítque sánguis Chrísti mérum,
Et si sénsus déficit,
Ad firmándum cor sincérum
Sóla fídes súfficit.

2-NAW bees DAH toos, NAW bees NAH-toos
ECKS een-TAHK-tah VEER-gee neh,
EHT EEN MOON-daw cawn-vehr. SAH-toos,
SPAHR-saw VEHR-bee SEH-mee neh,
SOO-ee MAW-rahs een-caw-LAHtoos
MEE-raw KLAHoo-seet AWR-dee neh.
3-EEN soo-PREH-meh NAWK-teh TCHEH-neh
REH-koom-behns KOOM FRAH. tree-boos,
AWB-sehr-VAH-tah LEH-jeh PLEH-neh
TCHEE-bees EEN leh-GAH-leeboos,
TCHEE-boom TOOR-beh dooaw DEH-neh
SEH DAHT SOO-ees MAH-nee boos
4-VEHR-boom KAH-raw, PAH-nehm VEH room
VEHR-baw KAHR-nehm EHF-fee cheet:
FEET kooeh SAHN-gooees KREE stee MEH-room,
EHT SEE SEHN-soos DEH-feecheet,
AHD feer-MAHN-doom KAWR seen-TCHEH room
SAW-lah FEE-dehs SOOF-fee-cheet.

## TANTUM ERGO

5-Tántum Êrgo Sacraméntum
Venerémur cérnui:
Et antíquum documéntum
Nóvo cédat rítui:
Praéstet fídes suppleméntum
Sénsuum deféctui.

5-TAHN-toom EHR-gaw sah-krah MEHN-toom
Veh-neh-REH-moor TCHEHR nooee:
EHT ahn-TEE-koo oom daw-koo-MEHN-toom
NAW-vaw TCHEH-daht REE-tooee:
PREH-steht FEE-dehs soo-pleh-MEHN-toom
SEHN-soo-oohm deh-FECK-tooree.

6-Genitóri, Genitóque
Laus et jubilátio,
Sálus, hónor, virtus quóque
Sít et benedíctio:
Procedénti ab utróque
Cómpar sit laudátio. Amen.
V. Panem de coélo praestitísti eis.
(T. P. Allelúia.)
R. Omne delectaméntum in se habentem. (T. P. Allelúia.)

6--Jeh nee-TAW ree, Jeh-nee-TAW. kooeh
LAHoos EHT yoo-bee-LAH-tseeaw,
SAH-loos, AW nawr, VEER-toos kooAW-kooeh
SEET EHT beh-neh-DEEK-tsee-aw:
Praw-tcheh-DEHN-tee AHB oo-TRAW-kooeh
KAWM-pahr SEET lahoo-DAH-tsceaw. AH-mehn.
V. PAH-nehm deh TCHEH-law preh stee-TEE-stee EH-ees.
(T. P. Ahlleh-LOO-eeah.)
R. AWM - neh deh-leck-tah - MEHN, toom EEN SEH ah-BEHN-tehm. (T. P. Ahlleh-LOO-eeah.)

## PANIS ANGELICUS

Pánis Angélicus fit pánis hóminum;
Dat pánis coélicus figúris términum:
O res mirábilis! mandúcat Dóminum
Páuper, sérvus, et húmilis.

Te trína Déitas únaque póscimus,
Sic nos tu vísita, sícut te cólimus:
Per túas sémitas duc nós quo téndimus, Ad lúcem quam inhábitas. Amen.

PAH-nees Ahn-JEH-lee-koos FEET PAH-nees AW-mee-noom;
DAHT PAH-nees TCHEH-lee-koos fee-GOO-rees TEHR-mee-noom
AW REHS mee-RAH-bee-lees! mahnDOOkaht DAW-mee-noom
PAHoo - pehr, SEHR - voos EHT OO. mee-lees.

TEH TREE-nah DEH-re-tahs OO-nah kooeh PAW-shee-moos,
SEEK NAWS TOO VEE-see-tah, SEEkoot TEH KAW-lee-moos:
PEHR TOO-ahs SEH-mee-tahs DOOK NAWS KooAW TEHN-dee-moos,
AHD LOO chehm kooAHM een-AH-bee-tahs. AH-mehn.

## AVE VERUM CORPUS

Ave vérum Córpus nátum
de Mária Vírgine:
Vére pássum, immolátum in

A H veh VEH room KAWR poos NAH-toom
DEH Mah-REE-ah VEER-gee-neh:
VEH-reh PAHS-soom, eem-maw-LAHtoom EEN
crúce pro hómine:
Cújus látus perforátum
flúxit aqua et sánguine:

Esto nóbis praegustátum mórtis in exámine.

O Jesu dúlcis! O Jesu pie!
O Jesu fúli Maríae.

KROO-tcheh PRAW AW-mee neh:
KOO-yoos LAH-toos pehr-faw-RAH, toom
FLOOCK-seet AH-kooah EHT SAHN gooee neh:
EH-staw NAW-bees preh-goo-STAH toom MAWR-tees EEN egs AH. mee-neh.
AW $\Upsilon E H$-soo DOOL-chees! AW YEH-soo PEE-eh! Aw $\Upsilon E H$-soo FEE-lee Mah-REE-eh.

## ADOREMUS IN AETERNUM AND LAUDATE DOMINUM

Adorémus in aetérnum

Sanctíssimum Sacraméntum.

Ah-daw $\cdot$ REH - moos EEN eh $-T E H R$. noom
Sahnk - TEES-see-moom Sah-krah MEHN-toom.

Lahoo, DAH - teh DAW - mee - noom AW-mnehs JEHN-tehs:
Lahoo-DAH-teh EH-oom AWM-nehs PAW-poolee.
KooAW-nee-ahm kawn-feer-MAH-tah EHST SOO-pehr NAWS mee-seh-ree-KAWR-dee-ah $E H$-yoos:
EHT VEH - ree - tahs DAW - mee - nee MAH-neht EEN eh-TEHR-noom.
GLAW ree-ah PAH-tree EHT FEE-lee aw:
EHT Spee-REE-too-ee SAHNK-taw, SEE-koot EH-raht EEN preen-CHEE-pee-aw,
EHT NOONK EHT SEHM-pehr, EHT EEN SEH-koo-lah Seh-koo-LAW room. AH-mehn.

Note: The "Adoremus in aeternum," etc., can be repeated at the end of Psalm and also inserted before the "Gloria Patri" if desired.

## ANTIPHONS IN HONOR OF THE BLESSED VIRGIN AVE MARIA

Áve María, grátia pléna:
Dóminus técum, benedícta tu

AH-veh Mah-REE-ah, GRAH-tsee-ah PLEH-nah:
DAW-mee-noos TEH-koom, beh-nehDEEK tah TOO
in muliéribus, et benedíctus
frúctus véntris túi, Jésus.
Sáncta María, Máter Déi,
ora pro nóbis peccatóribus,
nunc, et in hóra mórtis nóstrae. Ámen.

EEN moo-lee-EH-ree-boos, EHT beh neh-DEEK-toos
FROOK - toos VEHN - trees TOO - ee, YEH-soos.
SAHNK-tah Mah-REE-ah, MAH-tehr DEH-ee,
AW-rah PRAW NAW-bees pehk-kahTAW ree-boos,
NOONK, EHT EEN AW rah MAWR-tees NAW-streh. AH-mehn.

## ALMA REDEMPTORIS MATER

Alma Redemptóris Mater, quae pérvia coéli pórta mánes,

Et stélla máris, succúrre cadénti, súrgere, qui cúrat pópulo:

Tu quae genuísti, natúra miránte, tuum sánctum Genitórem:

Vírgo príus ac postérius,
Gabriélis ab óre súmens íllud Áve, peccatórum miserére.

AHL-mah reh-dehmp-TAW rees MAHtehr,
KooEH PEHR,vee-ah CHEH-lee PAWR-tah MAH-nehs,
EHT STEHL-lah MAHrees, soo-KKOO-rreh kah-DEHN-tee,
SOOR-jeh-reh kooEE KOO-raht PAW. poo-law:
TOO kooEH jeh-noo-EE-stee, nah-TOOrah mee-RAHN-teh,
TOO -om SAHNK, toom jeh-nee. TAW rehm:
VEER-gaw PREE-oos AHK paw. STEH-ree-oos,
Gah-bree-EH-lees AHB AW-reh SOO-mehns EEL-lood AH-veh, peck-kah-T AW room mee-seh-REH-reh.

## AVE REGINA COELORUM

Ave Regína coelórum,
Ave Dómina Angelórum:
Salve rádix, salve pórta,
Ex qua múndo lux est órta.
Gáude Vírgo gloriósa,
Şúper ómnes speciósa:

AH-veh reh-JEE-nah cheh-LAW-room
AH-veh DAW-mee nah ahn-jeh-LAW. room:
SAHL-veh RAH-deecks, SAHL-veh PAWR tah,
ECKS kooAH MOON-daw LOOCKS EHST AWR.tah.
GAHoo-deh VEER-gaw glaw-ree AW. sah,
SOO-pehr AWM-ness speh-chee-AW, sah:

Vale, o valde decóra,
Et pro nóbis Chrístum exóra.

VAH-leh, AW VAHL-deh deh-CAW. rah,
EHT PRAW NAW bees KREE. stoom eg-SAW rah.

## REGINA COELI

Regína coéli laetáre, allelúia:
Quía quem meruísti portáre, allelúia,
Resurréxit, sicut dixit, allelúia:
Ora pro nobis Deum, allelúia.

Reh-JEE-nah CHEH-lee leh-TAH-reh ahl-leh-LOO-eeah:
KooEE-ah kooEHM meh-roo-EE-stee pawr-TAH-reh, ahl-leh-LOO-eeah:
Reh-soor-RECK-seet, SEE-koot DEECK-seet ahl-leh-LOO-eeah:
AW rah praw NAW-bees DEH-oom, ahl-leh-LOO-eeah.

## SALVE REGINA

Salve, Regína, mater misericórdiae:
Vita, dulcédo, et spes nóstra, sálve.
Ad te clamámus, éxsules, fílii Hévae.
At te suspirámus, geméntes et fléntes in hac lacrimárum valle.

Eia ergo, Advocáta nóstra, íllos tuos misericórdes óculos ad nos convérte.

Et Jésum, benedíctum frúctum véntris tui,
nobis post hoc exsílium osténde.
O clémens: O pia: O dúlcis Vírgo María.

SAHL-veh Reh-JEE-nah MAH tehr Mee-seh-ree-CAWR-dee-eh:
VEE-tah, dool-TCHEH-daw, EHT SPEHS NAW strah SAHL-veh.
AHD TEH clah-MAH-moos, ECK-soolehs, FEE-lee-ee EH-veh.
AHD TEH soo-spee-RAH-moos, jeh-MEHN-tehs EHT FLEHN-tehs
EEN AHCK lah-kree-MAH-room VAHL-leh.
EH-eeah EHR-gaw, Ahd-vaw-KAH-tah NAW-strah, EEL-laws TOO-aws
mee-seh-ree CAWR-dehs AW - koo laws AHD NAWS kawn-VEHR. teh.
EHT $\Upsilon E H$-soom beh-neh-DEEK-toom FROOK-toom VEHN-trees TOO-ee,
NAW-bees PAWST AWK eck-SEEleeoom aw-STEHN-deh.
AW KLEH-mehns, AW PEE-ah, AW DOOL-chees VEER-gaw mah-REEah.

## APPENDIX

# Some Practical Suggestions For Reciting The Office Well 

By O. S. U.

In order to recite the Office well, a good pronunciation is above all necessary, for it is the only means of attaining a harmonious whole. And for this there must be:
(1) Purity of tone; (2) Uniformity in pronunciation and in time, neither hurrying nor dragging; (3) Uniformity in ceremonies: ris ing, sitting down, bowing all together; this alone is a great help to all the rest.

A good pronunciation is arrived at by the following means:

Equality of the syllables. In Latin all the syllables have about the same value (time) in recitation as well as in singing. They should, therefore, all be pronounced distinctly, without either hurrying or dragging. When two vowels occur together in a word they must be pronounced separately ( $\mathrm{ho}^{1} \mathrm{di}^{2}-e^{3}$, not ho ${ }^{1}$ die ${ }^{2}$ ).

Accentuation. Uniformity of pace, once es tablished, we must watch carefully over our accentuation, which consists of a light and rapid stress on the accented syllable, without however delaying on it. Raise the accented syllable, do not crush it. It must not be a sudden jerk, but a little push forward, slightly crescendo and rendered more noticeable by the softening of the unaccented syllables which follow. The accent must not be regarded as anything forced, but as a slight raising of the voice. It will then be a real outburst of the soul, a veritable song; thus keeping something of its primitive nature, and giving life to the recitation or the singing.

Good accentuation will also facilitate uniformity, by marking out certain accented syllables which by their frequent recurrence will serve as landmarks, to keep the harmony of movement.

In Latin the accent is never on the last syllable. It falls on the first in words of two syllables, and on the syllable marked with an accent in words of more than two syllables. In psalmody, whether recited or sung, the accents are not all equal. The most perfect way is to begin in such a manner that the strongest accent is the last one before the mediant or in cadences with two accents, the last two; i.e.,

Crescendo, and then to go on from there decrescendo to the end of the verse.

These delicate shades of sound, though more noticeable in singing, can be made in simple recitation. We should at least tend towards their realization in order to get a recitation with some life in it and not too monotonous.

In the hymns the pace should be a little quicker and care must be taken to observe the metrical accent which, in the hymns of the Little Office, consists of a noticeable, but not exaggerated, prolongation of the last accented syllable in each line.

This prolongation is made also, but less markedly (without doubling the value) on the last accented syllable before the asterisk * which marks the mediant in the Psalms. The prolongation of the metrical accent necessarily affects the last syllables of the verse. It is not so much a stress as a very slight slowing down of the time; that is to say, it should not give the idea of a pause or a stop.

## Of the Rhythm

Rhythm is the regulation of movement; and movement includes action motion and rest.
(Do not confuse rest and rests. You rest on your right foot while you swing the left leg forward in order to make a step in advance; and then you rest on your left foot in order to swing the right leg forward for the same purpose. But you are walking all the time, not reposing.)

Rests in music are signs for silence.

## Practical Remarks

Onc thing above all necessary, is the choice of a tone which best suits the Choir. It will depend on the nature of the voices and will be the one most suitable to the majority. It should be neither too high nor too low, but rather higher than lower, if the tone is to be kept up well all through the Office. This of course necessitates sustained effort, without which nothing can be done. The time, or pace, neither too slow nor hurried, should be given out clearly and firmly at the "Deus in adjutorium." This versicle must be recited or sung
without pauses or rests, but simply with the mora vocis, or slight ritardando and diminuendo. A very ordinary fault, which must be avoided, is cutting it up into parts. The Invitatory should be said at a slightly quicker pace, but calmly and without hurry. Mark the great pause well from the very beginning, that the Choir may take up without hesitation; the verses of the Psalms must be well accented and the rhythm well marked.

The Hymns should move at a brisk pace, with due regard to the influence of the metrical accent.

The Antiphons must be recited in perfect concord, paying attention to the different pauses.

In the Psalms care must be taken to keep up the pitch, avoiding taking up the first syllable after the mediant, and the first one of the next verse on a lower pitch.

Endeavor to give some life to the psalmody by good accentuation, graduated according to the rules already given.

The versicles are always recited or sung in one breath; avoid splitting them up, a very ordinary fault.
The Lessons must be read or sung calmly, with a very distinct pronunciation and perfect accentuation, noticing all the pauses marked, and making them; so that everyone may be able to follow without even looking at the book.

The Responses are made up of two parts: (a) the body of the Response; (b) the versicle. The body of the Response is again divided by an asterisk, which demands a great pause of two beats. For the versicles, keep to the pauses indicated.

The Choir should take up the reply (2nd part of the Response) firmly and without hesitation.

The Prayers need to be recited or sung evenly, without hurry, and with good accentuation, quite unaffectedly, with freedom and ease, but keeping the meaning of the text clear by exact conformity to the signs. The words well (but not too much) articulated, the pray, ers being said by one voice for the whole Choir.
N. B.-Whether the Office be sung or sim. ply recited, and whether entirely or in part only, all these rules hold good. The only difference is, that when it is sung, the movement will be a little slower and the pauses will consequently be longer, as they are determined
by the amount of impetus given at the be ginning.

The rests are marked by pauses and it is all important to know where to place these pauses and how to make them and where to make them. The effect of pauses made with discernment is:
(a) To render the text more intelligible, by the very fact of the good rhythmic pronunciation.
(b) To make the recitation or the singing easier and more agreeable by the perfect ordering of motion and rest.
(c) And at the same time to facilitate the blending of the voices when several have to recite or sing together.

There are several kinds of pauses:
(1) The smallest (mora vocis) or simple delay of the voice without taking breath.
(2) The little pauses (mora vocis) with a respiration taken off the value of the doubled syllable.
(3) The great pauses, with respiration and a silence of one or two beats, over and above the doubled value of the syllable.

To sum up all that regards the pauses, we may say that a silence of one beat must be observed:
(1) After every intonation.
(2) Before each choir answers the other.
(3) At the end of each verse of the Psalms.
(4) In the middle and at the end of each strophe of the Hymns. This rest in the middle of the strophe consists in doubling the value of the last (accented) syllable and in adding thereto a time of silence before taking up the third line.
(5) Before the Amen said by both choirs at the end of the Hymns. If there is no change of Choir, as at the end of the Gloria Patri, the Amen follows straight on without any pause.

A Silence of 2 beats must be observed at the asterisk:
(1) In the Invitatory before the reply.
(2) In the Psalms at the mediant of each verse.
(3) At the Responses, in the middle of the response.

Great care must be taken to observe all these rests perfectly.
(From the Catholic Choirmaster)

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[^0]:    * Copyright, 1937, The St. Gregory Guild, Inc. Philadelphia, Pa. Printed in U. S. A.

[^1]:    * The "h" is silent; it is here introduced solely to insure the correct pronunciation of ah (ä).

[^2]:    ${ }^{1}$ The "Glória Pátri" is omitted on Passion and Palm Sundays.
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